انجمنِ فارسی
دہلی

پیام علیاحضرب فرح پهلوی شهبانوی ایران و ریاسب عالیه بنیاد فرهنگ ایران به سمینار تابستانی استادان ربان فارسی در دهلی نو

بسکیل نحستین سمینار اساداں و معلماں ربان فارسی دانشگاههای هندوستان در دهلی‌نو باهمکاری دانشگاه حواهرلعل نهرو و بنیادفرهنگ ایران‌موحب نهایب حوشوقتی می اسب .

روابط‌معنوی‌ایران و سه قاره هندوستان و مبادلات فکری و فرهنگی‌دوملب درطول قرون و اعصار مشهورتر ار آن اسب که نیارمند نار گفتن ناشد

ساید درحمع ملل امرور حهان ، کمتر بتوان دو ملتی را نام برد که روابط‌معنوی و فرهنگیسان نه گستردگی و دیرپائی ایران و هند ناشد این علائق و پیوندها ار محدوده دوران تاریحی تحاور کرده و ریسه در اساطیر کهن سال دو ملب دارد

درطول نکهرارسال احیرپیوندهای همسایگی و همدلی‌متفکران و صاحب‌دلان ایران و هند نه فیض هم ربانی استحکام بیستری یافته اسب و اندیسه مندان دو ملب درپی افکندن و برافراسس کاخ بلندادبیات فارسی ــ ادبیاتی‌که اردرحشان‌ترین حلوه‌های‌دوق و نبوغ بسری اسب ــ همدمی و همکاری کرده‌اند .

سرزمین هندوستان درطول قرن‌ها پرورس گاه ربان‌فارسی‌بوده اسب وکوسس‌ادیبان و نویسندگان و متفکران‌هندی درنالیدن درحب‌همایون و سایه‌گستر ربان و ادبیات‌فارسی نمی‌تواند ار چسم اهل بصیرت پوسیده نماند

مقارن سالهائی‌که دهقان‌آراده‌ٔ طوس دم درکسید و چسم‌ارجهان بست ، درگوسه‌ای ار اقلیم پهناور هندوستان انو الفرح رونی و مسعود سعد دیده نه حهان هستی گسودند تا مشعل سعر فارسی را رنده نگهدارند

درهمان رورگاری که "صیب سحن سعدی درسبط‌رمین می‌رفب " ،امیرحسن دهلوی" حلد سحنس را سیراز‌ٔ سیراری " می‌بسب و امیر حسرو دهلوی " ساعر معنی ار حمحانه‌ٔ رند سیراری " طلب می‌کرد

گلبانگ دعوب ساه نعمب‌الله ولی درکرمان باریاب نغمه‌ای‌بودکه حواحه نظام‌الدین اولیا ار دهلی نه گوس اهل رار رسانده نود

و در قرن حاضر که تحقیق در مباحث ادنی نه راه تاره‌ای افتاد ، سبلی نعمانی با تصنیف سعرالعجم همدوش پژوهسگران معاصر ایران درنمودن طرائف ادبیات فارسی قدم بر داسب

سبک هندی درگراساری ادبیات‌فارسی‌نه همان درحه‌ای‌سهیم‌اسب‌که سبک‌حراسانی و سبوه‌ٔ عراقی ، و مقام ارحمند فیضی دکنی و بیدل و غالب دهلوی و راحه منوهر و چندربهان برهمن در تحکیم مبانی ادب فارسی و توسعه قلمرو معنوی ربان دری نه همان مترلتی اسب که حلال الدین نلحی و حاقانی سروانی و سنائی غرنوی

درحقیقت ادبیات فارسی از بسیاری جهات میراث مشترک ما ایرانیان و شما هندیان است میراث با ارزش مشاعی که نه قابل افراز است و نه باید هرگز به تجزیه و به قسمت بیندیشیم

اجداد دانشمند و بزرگوار شما با تألیف فرهنگهای ارزنده، تذکره‌های کامل احوال شاعران، نگارش کتابهای تاریخی و ادبی، تصنیف دیوان‌های شعر، عرضه تحقیقات ارزنده ادبی و سرانجام با چاپ و نشر بیش از دو هزار جلد کتاب فارسی سهم بزرگ و غیر قابل انکاری در توسعه و نشر زبان و ادب فارسی دارند

در هزار سال اخیر اقبال و توجه هندیان به زبان شیرین فارسی بدان مایه بوده است که امروز هیچ محققی برای پژوهش در تاریخ و فرهنگ عمیق و ریشه‌دار هند از دانستن زبان فارسی بی نیاز نیست

کوششی که شما استادان ارجمند هندی در آموزش زبان فارسی مبذول می‌دارید سعی مشکوریست در شناختن و شناساندن جلوه‌های فاخر و اساسی فکر و فرهنگ ریشه‌دار هندی در طول هزاره اخیر و هم خدمت ارزنده‌ای است در گسترش و تحکیم روابط دیرینه معنوی و فرهنگی ایران و هندوستان و از این نظرگاه خاص خدمات گرانقدر شما استادان زبان و ادبیات فارسی مورد قدردانی و تشکر ماست

توفیق شما دوستان فرهنگ و فضیلت را خواستارم و امیدوارم در قرنهای آینده نیز چون هزاره‌های گذشته پیوندهای معنوی دو ملت کهنسال ایران و هند پایدار بماند

۴

برهمن هندی و آزاد سندی

(سدارنگانی)

بر خود لازم میدانم از "دانشگاه جواهر لعل نهرو" و "بنیاد فرهنگ ایران" ابراز تشکرکنم که این ناچیز را فرصتی داده‌اند دراین محفل دانشمندان شرکت جویم و ازمحضر استادان و پژوهش گران استفاده نمایم .

آقای سعیدی سیرجانی معاون بنیادفرهنگ‌که مردی‌است محقق و سخن سنج وسخنگو، و عشق و علاقهٔ عمیقی به هند و فارسی‌دانان این کشوردارد ،از بنده خواستندکه‌بمناسبت موقع مقاله‌ای آماده‌کنم که متضمن احوال و اشعار دو پارسی‌گوی بزرگ هند و ــ یکی ازخاک هندو دیگر ازسرزمین سند ،باشد ــ چیزی که اکنون استماع میفرمائید مختصری‌است دربارهٔ چندربهان "برهمن"و صاحبرای "آزاد" .

چنانکه مستحضر هستید زبان فارسی دری درهند در دورهٔ سلطان محمود غزنوی و اعقاب وی رواج پیداکرد و در مدت قلیلی شعرا و فضلایی بوجود آمدند که پایهٔ ادب این زبان‌شیرین را استوار کردند ــ در سدهٔ هفتم هجری بر اثر کشتار و غارت مغول در ایران، عدهٔ کثیری از آن مملکت بهند پناه جستند و از علماء و فضلای ماوراءالنهر و خراسان هم جزو آنها بودند .طبیعی است که دامنهٔ زبان و ادب فارسی وسیع شد ــ در عهد مغول کانون شعرفارسی ازایران بهند منتقل گردید ــ پادشاهان و شاهزادگان سلسلهٔ مغول ازجمله بابر ،همایون ،اکبر ،جهانگیر ،شاهجهان‌و داراشکوه خودسخنسرا و حامی زبان وادب فارسی بودندو شاعران و نویسندگان‌فارسی را به صلات و انعامات‌گرانبهامی‌نواختند امرای دربار هند مانند خان زمان سلطان بیرم‌خان و خان‌خانان عبدالرحیم خان ، و پادشاهان دکن‌و بیجاپور توجه و عنایت‌خاصی نسبت به سخنوران وداشمندان مبذول‌می‌داشتند ــ اکبرشاه نه تنها زبان فارسی را زبان رسمی قرار داد و بلکه بدستور او بسیاری از کتابهای دینی و داستانی و فلسفهٔ هندوان از سانسکریت و هندی بنظم و نثر فارسی برگردانده شد ــ ظاهر است‌که هندوان نیز دراین زبان‌اظهارعقایدوافکارواحساسات می‌کردند و در محافل شعری، دوشادوش با برادران خود مسلمانان ،شرکت می‌نمودند و شعرا و فضلای بزرگ هندوکه در دورهٔ مغول ظهور کردند و امروز هم از شهرتشان نکاسته ، عبارتند از آنندارام " مخلص، تکچند بهار ،بهوپ ، رای بیغم" شوارام "حیا" ،بندرابن داس خوشگو، لاله امانت رای چندر بهان "برهمن" و غیر هم .

چندر بهان پسر دهر مداس، منصبدارسلطان شاهجهان ، در سال ۹۸۱ هجری چشم بجهان گشود .در بارهٔ مولد خود گوید :

" اکبرآباد است مولد ، بار دهلی میکند" .

چوں زادهٔ برهمن بود، بزودی زبان سانسکریت را یادگرفت ــ فارسی وعربی را نیزدر بچگی تحصیل نمود ــ در خوشخطی یگانهٔ روزگار بود ــ در "چهار چمن" نوشته :

"رقایم و نوشجات این نیازمند درایران و توران شهرت یافته اندو به اطراف واکناف هندوستان در هر ملک و هر ناحیه رسیده"

نامبرده وقایع نویس حضور دیوان شاهجهان بود و درعهد او به لقب "رای رایان" مفتخر گردید افضل خان، معروف به ملا شکرالله شیرازی و سعدالله شیرازی از مربیان و مشوقان وی بودند در سرکار داراشکوه عنوان منشی گری داشت و گویند تمام کتابهای سانسکریت، ازجمله اوپنیشد ها، که شاهزاده مذکور بفارسی درآورد زیرنگرانی و با تجدید نظر اوبوده. شاهنشاه اورنگزیب، که اغلب تاریخ نویسان او را به عنوان مردمتعصب دینی ودشمن هندوان و سیکهان یادکرده اند، نیز قدرانی نابغه رامی شناخت ــ چون پدرشاعروفات یافت، معظم له تعزیت و عنایت نوی مرحمت فرمود گوید .

چون این معنی معروض محفل خلدآگین گشت، پادشاه رحیم، طبع کریم، دریادل، خلیفهٔ جهان، مرشد عالمیان، از روی ذره پروری و بنده نوازی این ذره بی مقدار و مورضعیف را دربارگاه سلیمان جاه، بعنایت خلعت سرفرازی کوس بخشیدند وبه یک حرف عنایت آمیز خاطرحزین را تسکین گردانیدند"

ولی انقلاب سلطنت، زندانی شدن شاهجهان، واقعهٔ فاجعهٔ داراشکوه و دگرگونی حالات موجب آن شد که این شاعرپاکدل و صوفی مشرب از دنیای دون و کجرفتار کناره جوید. در استعفانامهٔ خود که پیش اورنگزیب فرستاد، معروض داشت.

"شدم پیر به تعصیان و چشم آن دارم که جرم ما به جوانان پارسا بخشند"

پس از آن در بنارس برکنار رود گنگا سکونت گزید و تارک الدنیا گردید گفت

ما را به کارهای جهان احتیاج نیست آزاد را به سود و زیان احتیاج نیست"

آری

شاد آنکسی که نوبت خود را تمام کرد زان پیشتر که باده ز مینا تمام شد"

اغلب تذکره نویسان ازانجمله سیدمحمد صدیق حسن خان صاحب شمع انجمن و ریو در فهرست خود سال وفات برهمن را ۱۰۷۳ هجری نوشته اند ولی بعقیدهٔ مولف "کاشیر" حندر بهان لااقل شش سال بعد از جلوس اورنگزیب (۱۰۷۵ هجری) بقید حیات بود ــ از چهار چمن پیدا است که او دو برادر داشت و یک پسر که نامش تیج بهان بود

در شعر "برهمن" تخلص میکرد ولی تلفظ این واژه را دو جور روا داشته است یکی بر وزن معولن، مثلا

هریکی در پی گمگشتهٔ خود میگردد

من نظر بر اثر راه برهمن دارم "

"قدم کشیده گذشتند پختگان طـریق
ز فکر خام ، برهمن هنوز مانـده براه"

و دیگر بر وزن فاعلن ، مثلا
"در شاهراه عشق مـزن لاف برهمـن
پرواز عندلیـب بـه بال مگس مکـن"

چه لاف حال زنی برهمن که اهل کمال
کمال حـال کسان را ز قال می‌باشند"

نواب اخلاص خان دلدادهٔ شعرهایش بود و او را "بلبل گویا" می‌خواند ، دیوانش که محتوی غزلیات ، رباعیات و مثنوی است بزبان ساده ، و روان ، و موثر نوشته شده است و مطالب عالی تصوف و عرفان دارد ـ غیر از دیوان اشعار نوشتجات منثور هم دارد که عبارتست از "چهار چمن" یا "منشآت برهمن"

درآن ایام هفته‌ای دوبار بزم مشاعره درمنزل خواجه محمدصادق دراکبرآباد تشکیل میشد و برهمن همراه با ملاشیدا ،ملاصمیر ،ملاجلالی ،ملاحسینی ،ملاعبداللطیف ،میربرهان ، عبدالرحیم و غیر هم درآن شرکت می‌جست ـ نیز در منزل خان ملتفت خان که در آنجا هفته‌ای یکبار محلس مشاعره منعقد میشد ، شعر میخواند ـ دردیوانش چندین غزل مطروحی بنظر میرسد ـ صنایع بدایع را هم بکارمی‌برد و ایهام ،تضاد ،جمع و تفریق ،حسن تعلیل ، تجنیس خطی ،لف و نشر ،سیاقت الاعداد و غیرهم ازجملهٔ آنهاست ـ خلاصه برهمن‌شاعر شهیر دورهٔ خود و بزرگترین سخنگوی هندوی آن زمان بود .

از بابت دین و عقاید خود گفته
" ببین کرامت بتخانهٔ مرا ، ای شیخ
که چون خراب شود ،خانهٔ خداگردد"

"مرا دلیست به کفرآشنا که چندین بار
به مکه بردم و بازش برهمـن آوردم"

ولی هرگز وحدت نوع بشر را از دست نمی‌داد .
"بابی خانه و میخانه و بتخانه یکیست
خانه‌ها نیش ولی صاحب‌هرخانه‌یکیست"

"گذشت عمر دراین فکر و من ندانستم
که حرم‌کفرکدام و صواب‌ایمان چیست"

به اختلاف مبین برهمن که در ره عشق
یکیست قاعدهٔ راه وصل یار یکیست "

نظرش در بارهٔ دنیا و مافیها این بود
"بحر دنیاست ،در او سیل حوادث بسیار
تکیه بر رهگذر آب روان نتوان کرد "

" بهار باده که وقت بهار میگذرد
تو غافل از خودی و وقت کار میگذرد "

یاد فصل پرسوز و تاریخی شاهزادهٔ داراشکوه اشک از دیده‌اش میچکاند
" یادگار بهار ناکامی   قطرهٔ خون به دوش مژگانیم "

خلوص و ارادتمندی او نسبت به دوست مهربان خود بحدی بود که میگفت
"برهمن ما بصبح محشر از هم چشم بگشائیم
اگر آید شبی آن آفتاب من بخواب من "

و هیچ راز مربی را فاش ننمود
"گر بکاوی سینه‌ام حرفی نمی‌آید برون
از زبان تادل ره افسانه را گم کرده‌ام "

از بیوفائی روزگار شکایت میکرد
"تهی است نسخهٔ عالم ز حرف مهر و وفا
زمانه حرف محبت از آن کتاب کشید "

ولی رویهمرفته خاموشی را ترجیح میداد
" راز دل چون سوسن آزاد نتوان کرد فاش
همچوبرگ‌لاله دردل داغ پنهانی‌بس‌است"

و توصیه نموده است
عاشق آنست که پوشیده بود راز دلش
ننگ عشق است اگرچاک گریبان داری"

در عین حال خوددار بود
" آبی که آبرو برد در گلو مریز
آب از دو دیده ریز ولی آبرو مریز "

اکنون به بعضی از اشعارش می‌پردازیم که زبانزد عوام است .
نظر به شاهد معنی بچشم دل دارم
حجاب عینک چشم است مرد بینا را"

" باید به داغهای نکشود ریستن
بودن تمام آتش و بی دود ریستن "

" چشم تا بر هم ردی انجام شد آغار عمر
طی سد این ره آن چنان کآوار پائی برخاست "

اینک چند نمونه ار ترکیبات حدت آمیز او
" ساقی سرم محبت به سکدستی سار
بعد هوش ار دل ما برد جو ساغر برداشت "

"سر بزند ر حیب حزان بو بهار ما
آخر شود شکسته گل انتظار ما "

" آتشکدهٔ سینهٔ ما بر سر جوش است
تار مژه بر دیدهٔ ما شعله فروش است "

حالا تازگی معنی اش را ملاحظه فرمائید
" بر هر زمین که می‌نگرم سجده میکنم
خاک بیار صندل پیشانی من است "

"ممم که با مژه ها نسم اشک اخگر ریز
وگرنه شعله به این نارسسی آسان نیست "

در پایان بیان برهمن چند شعر ار غرلش می‌آورم که آن را دوست دارم .

"ما حال دل خویش نهفتیم و نگفتیم
شب تا سحر ار درد نخفتیم و نگفتیم"

با رشتهٔ مژگان همه شب دانهٔ اشکی
ار غیر نهان داشته سفتیم و نگفتیم

در راه محبت به خیال قدم او
هر مرحله را با مژه رفتیم و نگفتیم

در سینهٔ خود رار غم عشق برهمن
چون غنچه بصدپرده نهفتیم و نگفتیم

تا آنجا که مربوط به سند است مشکل است بگوئیم چگونه و در چه تاریخ زبان فارسی دری در آن دیار نفوذ یافت ـ بعضی ار دانشمندان مانند پرفسور محمد غنی معتقدند که زبان فارسی ، هنگام فتح سند بدست پیروان اسلام ، در ۹۲ هجری ، با سپاهیان عرب به سند آمد زیرا قسمت عمدهٔ سپاهیان محمد بن قاسم که در شیرار فراهم آمد ار جنگجویان

ایرانی تشکیل یافته بود ــ برخی دیگر براین عقیده‌اند که زبان فارسی دراواسط قرن سوم هجری در سند انتشار یافت زیرا یعقوب لیث که درآن هنگام درسند تسلط و نفوذی داشت در اشاعه زبان و ادب فارسی نقش بنیادی ارخود نشان میداد ــ بنا به نوشته‌های حوقل و مقدسی دو جغرافیدان معروف قرن چهارم هجری ، مردم سند درآن تاریخ به زبانهای سندی و عربی تکلم میکرده‌اند ــ بنابراین به احتمال قوی زبان فارسی در دوران حکومت غزنویان که لاهور مرکز مهم امپراطوری بود و زبان فارسی هم درآنجا رواج داشت ،به کشور همسایه سند راه یافته‌است ولی قدیمترین مدرک تاریخی که دردست داریم ترجمهٔ فارسی منهاج الدین و الملک' معروف به چچنامه است که یکنفر خارجی علی‌بن حامد کوفی آن را در سال ۶۱۳ هجری به اتمام رسانیده قدیمترین آثاری که از کوششهای مردم سند سطر میرسد اشعاریست که در قرن هشتم و نهم هجری سروده شده ــ شاهزادگان ارغون و ترخان که دراصل از نژاد مغول ، و مردم ادب پرور بودند علما و فضلای ایرانی را به دیار خودجلب مینمودند و سرپرستی‌که طی این دوره‌نصیب زبان و ادبیات‌فارسی‌شد‌شگفت‌انگیز است ــ در زمان شاه حسن ارغون مدارسی برای تدریس و تکمیل زبان فارسی هم افتتاح شد ــ هاشمی‌کرمانی ، غروری کاشانی ، نعمت‌الله "وصلی" ملا اسد قصه خوان ،مغفور گیلانی ، ملا مرشد بروجردی ، طالب آملی و شیدای اصفهانی از جمله دانشمندان و شاعران ایرانی بودند که به سند روی آوردند ــ سیاست اکبرشاه حکام ایالتی را مجبورساخت که به‌فارسی مکاتبه کنند ، و دفاتر دولتی را به این زبان بنویسند ــ کاپیتان همیلتون که درسال ۱۱۱۱ هجری از سند دیدن کرد میگوید که درآن زمان تنها درشهر ته که دویست هزارنفرجمعیت داشت درحدود چهارصد مدرسه بودکه درآنجا به جوانان ،علوم‌اخلاقی و فلسفی و سیاسی می‌آموختند ــ مولف ' ذخیرة الخوانین ' می‌نویسد که "ظهور اولیاءالله و فضلاء و شعراء درآنجا زیاد از تعداد است و میتوان گفت که عراق ثانی است" موضوع جالب دراین دوره ظهور شاعران هندو مانند مهته چندربهان فانی‌گو و پسرش شیوکرام تخلص،وشاعره های مسلمان مانند ' عصمت و "چمنی خانم" میباشد . در عهد سلطنت کلهوره ، بر اثر خونریزیها و جنگهای داخلی ، چون مردم متحمل شداید و مشقات سرنوشت ظالمانهٔ خود می‌شدند ، تصوف و عرفان پیشرفت سریعی نمود ــ دوران‌حکومت این خاندان اگرچه کوتاه بود ولی میتوان آن را برای شعرفارسی عصردرخشانی ازتاریخ ادبیات سندشمرد ــ مجالس ادبی و شعر خوانی درآن زمان تشکیل میشد و تشویق و ترغیبی که از گویندگان بعمل آمد سخنسرایان هندو را نیز به میدان شعر فارسی کشید ــ ازآنجمله منشی شیوکرام "عطا برد" و تالچند "آزاد" درعهد تالپوران (۱۲۵۹ ــ ۱۱۹۷ هـ)زبان فارسی رسمیت خودراادامه داد و مدارس و مراکز تازه برای تدریس زبان و ادبیات فارسی باز گردید ــ چون اغلب پادشاهان خانواده تالپور اهل شیعه بودند ، برای ایجاد روابط نزدیکتری با ایران سعی و کوشش بسیارمی‌کردندوشاهزادگان ودرباریان‌ازصحبت‌دانشمندان‌ایرانی‌مستفیض می‌گشتند، منشی صاحبرای "آزاد" بزرگترین شاعر هندوی دوران این حکومت می‌باشد ، نامبرده در

اصل حال پسر منشی بین سینگ از خانواده رامچندانی بود ولی چون پدر مادرش منشی مهنداس ملکانی او را پرورش کرد خود را پسر او قرار داد ــ متاسفانه احوال این شاعر در هیچ جا پیدا نیست ــ ما فقط اینقدر میدانیم که نامبرده منشی دربار میر کرمعلی خان (۱۲۴۰ ــ ۱۲۲۷) و میر مراد علیخان (۴۹ ــ ۱۲۴۴) بود ــ بقول پسرش، منشی آوترای، که وزیر خزانه تالپوران حیدرآباد سند بود و هنگام فتح سند در سال ۱۲۵۹ هجری از تحویل دادن کلید خزانه به انگلیسها انکار ورزید، صاحبرای قبل از فتح سند بدارلبقا رفت گویند درزندگی خود چنان محو افکار و شعر و شاعری بوده که گاهی بجای مراجعت به منزل خود در کوچه ملکانی، بار به دربار در قلعه میرسید ــ دیوان غزلیات و قصاید دارد (که تا هنوز چاپ نشده) ولی امتیازش بیشتر در غزل است که غالبا به سبک و تقلید از خواجه حافظ سروده است ــ تشبیه و استعاره، و سادگی بیان و فکر بلند را باید از مشخصات شعر وی شمرد ــ مثنوی "هیر و رانجهه" را نیز از وی میدانند ولی نسخه خطی و نانمام این داستان که از کلک آزاد در دوران میرکرمعلی خان نوشته شده است گمان نکنم اثر صاحبرای باشد زیرا جائی آمده :

" من هنوز اوفتاده سر بستر | که سه روزه ام رسید به سر
خشکی روزه، گرمی روزم | بیشتر کرد گرمی و سوزم "

مگر در ماه رمضان، یک نفر هندو روزه می‌گیرد ؟

اینک چند بیت را می‌شنوید که در تقلید از غزل معروف حافظ سروده است :

" روضهٔ خلد برین و حسن کوی نگار
هر دو گلزارند اما این کجا و آن کجا
انتظار روز وصل و محنت شبهای هجر
هر دو دشوارند اما این کجا و آن کجا
چشم اشک افشان ما و ابر نیسان فلک
هر دو در بارند اما این کجا و آن کجا
پشتم از بار غم و زلف نگارم از شکن
هردو خم دارند اما این کجا و آن کجا

در این شعر آزاد زیبائی یار را توصیف میکند و در عین حال ایهام را بکار برده است :

"میان مو میانان شور محشر میکند برپا
گر آن نازک میان ناگاه گردد از میان پیدا"

در بارهٔ رخسار تابان به محبوب گوید :

"کس ندید آتش افروخته در پرده نهان
غیر رخسار که در زیر نقاب است ترا "

ما میدانیم که روشنی ماه از نور خورشید است ــ درحدود یکصدو پنجاه سال پیش آزاد این

مکر را در یک شعر چنان اظهار نموده است .

" آزاد گرچه ماه ز خور بهره میبرد

خورشید پرتویست ز ماه تمام ما "

احساسات عشق شاعر را برآن میداردکه درفطرت ، هرجا ،حسن یار را مشاهده کند ،دیدا هلال در رنگهای دلکش شفق آزاد را بیاد ناخن یار میاورد :

" یا هلالیست در شفق پیدا یا سر ناخن نگارین است .

به محبوب خود توصیه میکند

" تاریک دلان را منما جلوهٔ رویت

آیینه مناسب نبود بی بصران را . "

نه تنها دین اسلام بلکه تمام ادیان جهان عیادت را به عبادت ترجیح دادهاند ـ آزاد این نکته را چنین بیان نموده است

" چون عیادت ز عبادت به یکی نقطه فزونست

بهر پرسیدن حال دل بیمار بیا "

طولانی شب هجران را چنین بیان میسازد

" عمرم آمد به سر و صبح وصالش ندمید

ای شب هجر مگر خود سحری نیست ترا ؟ "

عاقبت آه و گریهاش موثر میافتد و توجه محبوبش را بخود جلب میکند .

" گریهٔ من بدید و کرد نگاه کار ما کرد دیدهٔ تر ما . "

باری حس میکند که بر زانوی یار بخواب رفته است ـ ولی عادت سوز جدائی در دل او شکی پیدا میکند و او از خود میپرسد آیا واقعا خوشبختم یا رویای وجد آمیز ، محض کار مکر یا خواب میباشد ؟

" شب برانوی تو خواب آمد مرا

یا بخواب اندر خیالی دیدهام "

غزلهای آزاد ، شعرای معاصرش را تحت تاثیر قرارداد ـ گویند در بار فارس پیشنهاد کرد آزاد را بعنوان شاعر پول مقداری بیشتر دهند ولی جناب منشی که ماهانه یکصد روپیه از دربار میگرفت ، آنرا قبول نکرد و گفت :

"میرزمان کریمعلی خان است شاه من

کز لطف اوست فرح و فرخنده کار ما

آزاد شاد باش که دست عنایتش

از بنده پروری شده حاجت بر آر ما

پیش از آن ایمان راسخ به عنایت بی غایت کریم و کارساز داشت و میگفت :

" هر چه میخواهد دلت از فیض لطف حق بخواه

هیچ منع کامجوئیها در این درگاه نیست . "

دکتر نبی هادی
قسمت فارسی دانشگاه علیگره

تمدن هند ایرانی

گسترش تمدن و ادبیات فارسی در کشور پهناور هندوستان از زمان ابوریحان بیرونی که در اواخر قرن چهارم هجری پا بعرصهٔ وجود گذاشت آغاز شده است. این توسعه کم و بیش هزار سال یعنی تا عصر حاضر ادامه داشته است. برای اینکه اقبال لاهوری در همین قرن ازجهان رفته و اغلب ما اگرهمدورهٔ اقبال نبودهایم بالاخره حادثهٔ وفات اورا بگوش خود شنیدهایم ـ وقتی که جریان فرهنگی را که بعنوان تمدن هند ایرانی معروف است بخاطر بیاوریم، یک جلوهٔ هفت رنگی پیش چشم مشاهده میکنیم که زیبایی و قشنگی آن از قوس قزح کمتر نیست و بهمین سبب ما داستان خود را بهفت منظره قسمت میکنیم.

جانشینان سلطان محمود غزنوی باسلجوقیان آشتی کردند، و تحت سرپرستی و حمایت آنها درآمدند، و تسلط خود را برناحیهای که مشتمل برقسمت شرقی افغانستان و شمال غربی هندوستان بود، ادامه دادند حکومت آنها تقریبا صدوپنجاه سال طول کشید تا آنکه آخرین پادشاه سلسلهٔ سلجوقیان به دست معزالدین محمدبن سام غوری ازمیان رفت. بیشترپادشاهان غزنوی از نظر سیاسی نامبردار نشدند، اما به ادبیات خدمتهای شایان کردند، و در این زمینه اسامی خود را برای همیشه یادگار گذاشتند. آنان تشویق کردند تا حکمت و اخلاق و تصوف و عرفان درشعر فارسی وارد شود ـ ما میدانیم سنایی غزنوی اولین شاعر فیلسوف و صوفی بدربارغزنوی ارتباط داشت ـ اصلا دو شهرهندوستان یعنی لاهور و ملتان درسرتاسر دورهٔ غزنوی ازجهت تمرکز تمدنی فارسی شهرت زیاد یافت و عدهٔ بسیاری ازخانوادههای اشراف فارسی زبان را بسوی خود کشانید. ما میتوانیم دانشمندان دورهٔ غزنوی را که برای تفهیم و تبلیغ تمدن فارسی درهند سعی بلیغ نمودند، به دو گروه قسمت کنیم ـ یکی آنان که بطورموقت سیر این سرزمین نمودند، و دیگر کسانیکه ازمساکن خود مهاجرت نموده برای همیشه این کشور را وطن خود ساختند

گروه اول : سیاحان موقتی ـ آنها با سیاحتها و سفرهای خود پیشقدم و پیشآهنگ نفوذ و ورود تمدن و زبان فارسی به هند شدند، بزرگترین شخصیتی دراین زمره ابوریحان بیرونی است اگرچه بیرونی برای اظهارافکار خود بیشتر عربی را بکاربرده ولی شخصا فارسی زبان بود، و بعضی از آثار خود را ازقبیل کتاب الصیدنه بهمین زمان نوشتهاست ـ بعلاوهٔ البیرونی و تقریبا همه شاعران بزرگ محمودی بهمراهی لشکر او و در یورشهای پی درپی از هندوستان دیدن کردند ـ منظومههایی که عنصری و عسجدی و فرخی و زینتی سرودهاند اشارتی به این امر می نماید.

زمرهٔ دوم : مهاجرین دائمی که ازوطن خود روآورده برای همیشه ساکن لاهوروملتان و نواحی آن شهرها شدند، و اینجا ثروت و دارائی بدست آوردند ـ اخلاف و اولاد آنها

زبان فارسی را از دست ندادند ، البته در راه تمدن سلیقهٔ مخصوصی پیدا کردند و برای اظهارهنرلهجهٔ معینی اختیارنمودندکه وجود جداگانهٔ آنها را نشان‌میداد ــ آنها نخستین نمایندگان و تاسیس کنندگان تمدنی بودندکه امروز بعنوان تمدن‌هند ــ ایرانی‌معروف شده است ــ ذیلا اسامی بعضی از دانشمندان آن دورهٔ نخستین را متذکر می‌شویم :

(١) ابوعبدالله نکتی ، اولین گویندهٔ فارسی است که در هند زندگی کرد ــ نکته دیهی در نزدیکی لاهور بود ــ (٢) ابونصر فارسی ــ دانشمندی بود که در لاهور مدرسه و سازمان علمی را بنا کرد و همه ثروت خود را بر آن وقف نمود ــ (٣) ابوالفرج رونی ــ او در رونه دیهی ازنواحی لاهور متولد شد ،انوری و برخی از شاعران بزرگ دیگر به استادی ابوالفرج رونی اعتراف‌نموده‌اند ــ(٣)مسعود سعدسلمان ،شخصیت بزرگی درتاریخ‌ادبیات محسوب میشود ــ پدر مسعودسعد ثروت کافی برای فرزند خود گذاشت تا به‌آسایش‌زندگی کند و بشعر و ادب اشتغال داشته باشد ولی متاسفانه سرنوشت موافقت نکرد ــ مسعود در طبقهٔ آن هنرمندان بزرگ جهان‌است که بدون هیچ دغدغه‌ای ازغمهای‌دنیاوی و زحمتهای مادی کاملا برای تخلیق افکار زندگی میکنند ــ (٥) شیخ علی بن عثمان هجویری ، صوفی و صاحب سلوک‌است که زندگانی خود را درلاهور بپایان رسانید ــ کتاب اوکشف‌المحجوب نخستین کوششی است که در نثر فارسی راجع بموضوع تصوف بوجود آمد .

دومین جنبش برای گسترش تمدن و ادبیات فارسی وقتی آغاز می‌شود کــه معزالدین محمد بن سام غوری دامنهٔ فتوحات خود را بسوی هندوستان می‌گستراند ، و جانشین او قطب‌الدین‌ایبک شهردهلی‌را پایتخت‌قرارمی‌دهد‌ــ ازین زمان ببعدمرکزاجتماع‌دانشمندان فارسی زبان از لاهور و ملتان بشهر دهلی انتقال یافت ، و بر عدهٔ آنان نیز افزوده شد ما فقط معروفترین آنها را یاد میکنیم .

(١) رکن الدین حمزه ــ ملک الشعرای سلطان محمد غوری بود و بعلاوه آن منصب دبیری هم‌بعهده خودداشت و حکومت معزالدین محمدبن سام را به تدبیرخود اداره‌نمود .
(٢)امام فخرالدین رازی ، یکی از فقها و متکلمین معروف زمان خود است ــ ارادت سلطان محمد غوری نسبت به رازی تا اندازه‌ای بود که وی را در سفر و حضر بهمراه خود می‌برد ،و خیمهٔ او همیشه متصل خیمهٔ سلطانی نصب می‌شد ــ سلطان غالبا در مجالس وعظ رازی شرکت می‌فرمود

(٣)معین الدین اجمیری ــ خواجه و مرشدسلسلهٔ چشتیان هنداست ــ میگویند چند سال قبل از فتوحات محمد غوری در بلدهٔ اجمیر ساکن شده بود ــ شیخ اجمیری بشعر هم علاقه داشت و دیوانی را به او نسبت می‌دهند .وقتیکه وارد هندشد دو نفر دیگر ازرفیقان صاحب عرفان یعنی قطب الدین بختیارکاکی و جلال الدین تبریزی نیز همرمان با او وارد شدند ــ هنوز مزار یکی از آنها در دهلی و دیگری دربنگاله مورد احترام مردم‌است ــ(٤) فخر مدبر مبارکشاه ،صاحب املاک و دارائی در دو شهر غزنین و لاهور بود ــ بیشتراوقات

حود را صرف مطالعه و بررسی مطالب ومسائل‌می‌کرد ــ مهمترین آثاری که ار او به ما رسیده
یکی شجرة الانساب ، و دیگر آداب الحرب و الشجاعه است ــ مولف میگوید که در تالیف
کتاب شجرة الانساب ار یکهرار کتاب استفاده نموده‌است آداب الحرب و الشجاعه‌را باید
یکی ار حالب ترین آثار ربان فارسی بدانیم ، ریرا کمتر کتابی است که در دورهٔ تمـدن
اسلامی نسبت به علم و هنرجنگ نوشته شده‌باشد شگفت اینکه محرمدبر مرد سپاهی بود .
حر مطالعه به چیزی نمی‌پرداحته است . بار هم اطلاعات و نکات عجیبی را اظهار نموده
است که سپهسالاران و ررم اوران را به حنگ وآلات و ابرار ررم این قدر وقوف شده‌است
(۵) علی ابن حامد کوفی ــ شهرت این دانشمند بوسیلهٔ ترجمـه کتاب تاریخی کـه ار
عربی بفارسی بر گردانید باقی مانده اسـت این تاریخ حاوی تفصیلات فتح سند اسـت
که تا ربان سر کردگی محمد بن قاسم در قرن اول هجری بدست آوردند ــ اصل عـربی
این کتاب ار میان رفته ولی ترجمهٔ فارسی که وجود دارد معروف به چچ نامه است ــ چچ
حکمران سند و بانی سلسلهٔ حکومتی بود و عربها به پسر او داهر ابن چچ مقابل شـده
را شکست دادند ــ (۷) حسن نظامی اهل نیشاپور بود ، در اوائل رندگی و دورهٔ جوانی
د دهلی شد ــ کتاب تاریخی او معروف به تاج المآثر مآخد معتبری ار حوادث آنرورها و
رحات نظامی است که ترکها در اولین مرحلهٔ اقتدار حود در هندوستان نمودند ــ سبک
او قدری متکلف و مصنوع است ولی چون برخی اشعارگوبندگان متقدم را آورده‌اصحاب
قیق بالاتفاق تاج المآثر را یکی ار گنجینه های مهم اشعار متقدمین مـیشمارند ــ مـولف
ریبا پنج هرار شعر را درآن کتاب بدون نام‌شاعر جمع‌آوری نموده‌است ــ (۷) سدیدالدین
مدعوفی ، اولا بحمایت ناصرالدین قباچه درسند بسربرد و بعدا بدعوت سلطان التتمش
انهٔ دهلی شد و تا آخر عمر همانجا ماند ــ عوفی نخستین تذکرهٔ شعرای فارسی رابنام
اب الالباب یادگارگداشته‌است ــ کتاب دیگر او جوامع‌الحکایات‌است که ارلحاظ صحامت
ید آنرا بعنوان دایرة المعارفی معتبر یاد کنیم ــ (۸) تاج ریره شاعر دربار التتمش بود
مسئولیت منصب دبیری نیرداشت ــ (۹) منهاج سراج جورجانی ، صاحب تاریخ عالم‌موسوم
طبقات ناصری است ــ طبقات نویسی در بین مورخین عربی ار گذشته مرسوم بود ، امـا
هاج سراج نخستین کسی است که طریقهٔ مربور را در فارسی وارد ساخت ــ منهاج تاریخ
ود را در بیست و سه طبقه قسمت نموده است ــ (۱۰) عمید سنامی ــ شاعری بود که در
هد سلطان بلبن به اوج شهرت رسید ــ عمید مانند اغلب شعرای آنرمان ماموریت دولتی
م بعهده حود داشت و سلطان بلبن او را بخطاب فخرالملک نواخته بود ــ قصائد عمید
استادی و مهارت شاعرانهٔ او گواهی میدهد

عهدسلاطین خلجی فقط درعرصهٔ مختصر سی‌سال (۱۰۳۹ ــ ۱۲۹۰) بپایان میرسد ــ
ا همین دورهٔ کوتاه ار نظر سیاسی و فرهنگی دارای اهمیت شایانی است ــ شهردهلی در
ن رمان مرکز همه نوع اهل کمال و ملجا و ماوای دانشوران بررگ شده بود که بعلت حملهٔ

تاتار ازنواحی مختلف آسیای مرکزی و خراسان فرارنموده بسوی این شهرآمده بودند ـ ما توجهٔ خود را فقط بیکسانی محدود میکنیم که نفوذ محوناشدنی درزندگانی فکری مردم هند گذاشته‌اند ـ(۱)نظام‌الدین اولیا ،سالک و عارف معروفی بود ـ او دردهلی زندگی میکرد ولی هیچوقت بدربارنرفت و باسلطان خلجی ملاقات نکرد ـ دروقتیکه کشورهند از دهشت نظامی و غلبهٔ خلجی می‌لرزید ، وجود شیخ نظام الدین بهترین نمونهٔ آدمیت را سرور میداد ، و واقعا آبروی هم کیشان خود را در نظر مغلوبین و مقهورین نگه میداشت ـ (۲) حسن دهلوی ،شاعری صاحب‌دیوان‌است و غزلیات او محتاج تعریف نیست ـ شهرت بیشتر او برای جمع آوری سخنان شیخ نظام الدین اولیا است که بنام فوائد الفواد بقلم آورد ـ این کتاب نمونهٔ خالی از نثرسلیس،و موجب اختراع نوع تازه‌ای درادبیات نثر شده‌است که آنرا ملفوظات می‌نامند و دربین صوفیان هند مقبولیت فراوانی داشته است ـ (۳)امیر خسرو دهلوی ، جامع فضائل و کمالات بود ، و از اغلب آثار او دانشوران فارسی زبان در نواحی مختلف جهان اطلاعاتی کامل دارند ـ(۳)امیر حسینی ، در قصبهٔ گردیز ، نزدیک غزنین متولد شد و سالهای درازبرای تربیت روحانی درشهر ملتان اقامت گزید ـ کتاب او معروف به نزهة الارواح در ضمن تعلیمات عرفان و سلوک همه جا معروف است ـ مخصوصا عقاندی که سلسلهٔ سهروردیه تمایل بیشتری به‌آن دارد ، مشروحا در این کتاب بیان شده است ـ(۵) قواس ـ مولانا فخرالدین مبارک ، که شاید شغل کمان سازی داشت ، اصلا اهل غزنین بود ـ او با نوشتن فرهنگ نامه در تاریخ ادبیات مقامی برای خود بدست آورد ـ فرهنگ قواس ازنظر قدمت پس ازلغت فرس اسدی حائز دومین مقام‌است ـ معاصرین قواس او را در ردیف شاعران محسوب داشته‌اند

وقتیکه سلطنت هندوستان بخانوادهٔ تغلق میرسد ، منظرهٔ چهارم از داستان ما آغاز میشود ـ این سلسلهٔ سلطنتی تقریبا تا صد سال محکم و برجای ماند ـ عدهٔ شاعران و نویسندگان فارسی دراین دوره زیاد است ـ(۱) بدرچاچ ، نیروی اندیشه و هنر خود رادر زمینهٔ قصیده صرف‌نمود ـ قصائد او ازلحاظ صنائع و بدائع و ایجادمعانی و اشکال‌ترکیبات مانند چیزی‌است که مناسبتی باذوق ادبی امروزندارد ـ ازاین رو دراین زمان بیشترکسانی که بامطالعه سر و کارندارفهمیدن منظومه‌های مصنوع ومرصع این سراینده درمی‌مانند ـ (۲)مسعود بک ، فردی از افراد خانوادهٔ تغلق بود ، درویشی را برامیری ترجیح میداد و مانند اهل سلوک زندگی‌میکرد ـ غزلیاتش دربین صوفیان هندهنوز معمول‌است‌ودرمجالس آنها خوانده میشود ـ (۳) ضیای نخشبی ، زندگانی را بر روش سلوک و پرهیز بسر برد و اوقاتش را صرف مطالعه و تحلیق افکارمی‌نمود ـ او نظم و نثر هردو را بفصاحت‌می‌نوشت ـ طوطی نامهٔ نخشبی شهرت زیاد دارد و به بیشتر زبانهای مهم‌دنیا ترجمه شده‌است ـ(۲) ضیاءالدین برنی ، صاحب تاریخ فیروز شاهی ، برای اسلوب بلیغ و اندیشه های سیاسی که درکتاب خود ابلاغ نموده ، موردتوجه واقع شده‌است ـ اثر دیگر او فتاوای جهانداری‌است

متاسفانه برخی افکار و آرائی را به جهانگیران و جهانداران تلقین می‌کند که قابل پذیرش و معقول عقلا نیست مثلا او به فاتحان ترک تاکید میکند که از روش قهر و خونریزی نسبت به مفتوحان خود هیچگونه خودداری نکنند ، همینطور کوتاه بینی خود را در موارد دیگر نشان میدهد ـ(۵)سراج عفیف ،در ردیف مورخین معتبر محسوب میشود و کتاب او بهمان اسم تاریخ فیروز شاهی معروف است ـ سراج عفیف آخرین پادشاه بزرگ سلسلهٔ تغلق یعنی فیروزشاه را مورد مطالعهٔ مفصلی قرار داده است ،و روش پادشاه مزبور را بااندازه‌ای تعریف میکند که بعضی ها کتاب او را مناقب فیروز شاهی نامیده‌اند ـ کتاب مزبور مشتمل بر پنج قسم و هر قسم به هیجده مقدمه قسمت شده است ـ یعنی میشود گفت که این تاریخ شامل نودباب است ـ(۶)عصامی ،تاریخی منظوم بنام فتوح السلاطین مشتمل براحوال پادشاهان دهلی بقلم درآورد ـ عصامی پس از امیر خسرو دومین کسی است که بنوشتن تاریخ منظوم سعی نموده است

قسمت پنجم شامل دوره‌های دو سلسله یعنی سید ولودی میباشد ـ فعالیت ادبی در این زمان به عظمت دوره‌های گذشته نیست و شخصیتهای برجستهٔ علمی کمترظهورکرده‌اند . عامل این توقف و رکود دانش و ادب یکی حمله‌ها و کشتارهای تیمورلنگ بودکه شهردهلی را غارت کرد و بعد از آتش زدن با خاک یکسان ساخت ـ بعد از فاجعهٔ تیمور سید ها و لودی ها تا زمان دراز سعی‌کردند استحکام اجتماعی و سیاسی را برقرارسازند ، اما موفقیت نایابی میسرنشد ـ مطالعهٔ آثاری که دراین دوره صدساله بوجودآمد ،کاملا متقاعد میسازد که نویسندگان هندی بمرحلهٔ تکاملی رسیده‌اند و در زمینهٔ نظم و نثر سبک جداگانه‌ای را یافته و پیروی کرده‌اند ـ ضمنا کلماتی و اصطلاحاتی آفریده‌اند که نشانی از آنها در آثار نویسندگان و شاعران ایرانی که پیش از ایشان می‌زیسته‌اند ، نیست ـ(۱)یحیی بن احمد سرهندی ، صاحب تاریخ مبارکشاهی ،وقتیکه دربارهٔ اوضاع همزمان خود می‌نویسد اطلاعات با ارزشی ذکرمی‌کند ـ البته درنوشتن نثر سلیقهٔ ادبی را کمتر نشان میدهد ـ(۲)رزق‌الله مشتاقی ، مورخ و شاعر آنزمان است ، تاریخ او موسوم به واقعات مشتاقی از اوضاع معاصر پرده‌گیری میکند ـ اما صریحا بنظر میرسد که هنر تاریخ نویسی هم در این زمان انحطاط پذیرفته است ـ(۳) شیخ میان بهوا ،وزیر سلطان سکندر بود سهم وافر از دانش وفرهنگ داشت ـ او بعضی ازکتابهای طبی را ازسنسکریت بفارسی ترجمه کرد . ـ کتاب معدن الشفا که تالیف باارزش اوست اصلا نتیجهٔ مطالعات و تحقیقات عمیق شیخ میان است ـ معدن‌الشفا درهند مقبولیت زیادی بدست‌آورد ،واغلب طبیبان هندی که برمبانی طب یونانی معالجه می‌کردند از آن سود بسیار می‌بردند . (۴)عمران بن یحیی ، دانشمند و فاضل این زمانست . او علم موسیقی را برای تحقیقات خود انتخاب نمود و کتاب مفصلی در بارهٔ این موضوع نوشت که به لهجات سکندری معروفست ـ اصولا درزبان فارسی‌کتابهای مربوط بهموسیقی بسیار نیست و از این جهت لهجات سکندری اعتبار دارد ، (۵) شیخ جمالی دهلوی ، از

رموز عرفان و تصوف وقوف کامل داشت ـ مشاهدات و تجربیات خوبی از جهانگردی در کشورهای اسلامی بدست آورد ، تأثیر این مشاهدات و تجربه در آثار ادبی او آشکاراست ـ شیخ درشاعری استاد کامل بود ، اما تذکرهٔ منثور او بنام ثمرالعارفین که مشتمل بر احوال زهاد و سالکین میباشد معروفیت بیشتری نسبت به شاعری و کمالات دیگر او دارد .

بابر وجانشینان اوکه مورخین هند آنها رابعنوان مغل وایرانیان ازلقب سلسلهٔ گورکانی یادمیکنند روابط تمدنی هند و ایران را بیش ازپیش محکم ساختند ـ اصلا مطالب تازه‌ای درزمینهٔ تمدن و ادبیات بکوششهای پادشاهان مزبور بوجود آمد که در ازمنهٔ گذشته نظیر خودنداشت ـ حکومت این سلسله کم و بیش بادویست سال باعظمت و شوکت ادامه‌داشت ـ دراین دوره اصلا مرکز فعالیت شاعران و ادیبان از ایران بهندوستان انتقال یافته بود ـ بهمین جهت اغلب گویندگان فارسی ازوطن خودمسافرت نموده بدربار پادشاهان گورکانی روآوردند ـ مقصود آنها ازگردش و سیاحت بسرزمین هند بیشترسامان تحصیل کمال وعرض هنر بود ـ طوریکه بعضی ها نوشته اند اگر ما فرض کنیم آنها فقط برای گرفتن صله و انعام میآمدند ،مانند اینست که گویا ما روحیهٔ هنرمند و متفکر را نمی‌شناسیم ـ گویندگان دورهٔ گورکانی بیشتر استادی و هنرمندی خود را بغزلسرائی خرج نمودند و درپیشرفت صنف مزبور سهم شایسته‌ای دارند ـ مااینجا فقط دوازده تن از بین هزاران تن گویندگان نامور را اسما و رسما یاد آور میشویم .

(۱)قاسم کاهی میگویند بیشتر از صدسال زندگی کرد ،مدت زیادی مقیم کابل بود ، با همایون پادشاه روابط دوستانه‌ای داشت و اکبرپادشاه هم‌احترام فوق‌العاده‌ای نسبت به قاسم کاهی نشان میداد ـ (۲) غزالی مشهدی ـ نخستین ملک الشعرای اکبر اعظم است ـ (۳)شیخ فیضی ،برادربزرگ ابوالفضل ، و بعد از غزالی بمنصب ملک الشعرائی فائز گردید ـ(۴) عرفی ، فیلسوف و سخنور بود و اگرچه در جوانی از جهان فانی رخصت شد ولی‌در استعداد تفکر و توانائی اندیشه از پیران گزیده پیشتر بود . (۵) نظیری را از لقب رئیس المتغزلین دورهٔ گورکانی یادمیکنند ،وهمین‌لقب اختصاصی‌اهمیت و ارزش اورا آشکارمیسازد ـ(۶)طالب آملی ـ ملک الشعرای شهنشاه جهانگیر بود ، وقتی که پا بعرصهٔ شاعری نهاد، ذوق و سلیقهٔ سخن سنجی بنقطهٔ استکمال رسیده بود ، باز هم این شاعر جوان سعی نمود سرآمدمعاصرین خود قرار بگیرد ،و در آن موفق شد ـ ((۷) میرزا صائب اصفهانی ـ ممتاز ترین شاعرسبک هندی محسوب میشود ـ اختصاص هنری صائب اختراع طریقهٔ تازه‌ای است که آنرا بمثیلیه میگویند ـ یعنی شاعر دریک مصراع شعر موضوعی یامسئله‌ای را مطرح میکند و درمصراع دیگر مشتمل برمثال و یا دارای دلیل برای اثبات میباشد ـ این اسلوب شعر با منطق نزدیکاست ، ولی احساس زیبا پرستی و ذکاوت شعر میخواهد از منطق آزاد باشد ـ بنابراین صائب با همه استادی نمیتوانست درردیف محبوب ترین غزلسرایان‌فارسی مقامی برای خود کسب کند ـ (۸) کلیم کاشانی ، ملک الشعرای شاهجهان پادشاه ، آسان کننده

شهر شاهجهان آباد دهلی، و بنیاد گذار تاج محل و صاحب تخت طاوس بود. از آن جمله شاعران بود که برروزن شدند، او دو بار به این عزت رسید ـ موقع اول که اعتراض سلطان ترکی رادرباره لقب شاهجهان جواب گفت و نکته‌ای را توضیح دادکه به حساب حروف ابجد عدد هند و جهان برابراست ـ موقع دیگر وقتیکه شاهجهان برتخت طاوس جلوس نمود، سعیدای گیلانی و کلیم هردو را زر سنجید ـ کلیم در غزلسرائی بیشتر روش سبک هندی را پیروی کرده است (۹) سعید گیلانی، برای همین شهرت داردکه تخت طاوس طرح نمودهٔ وی است، اما میان معاصرانش به شاعری برای شاعری شهرت و حرمت داشت ـ (۱۰) نعمت خان عالی، درعهد اورنگزیب عالمگیر آخرین پادشاه باعظمت و نیروی گورکانی، عزت و اعتباری را برای خودبدست آورد ـ عالی درشاعری طنز و شوخی را نشان میدهدکه هیچکس نمیتواند ازین لحاظ با او برابری کند ـ (۱۱) سرمد کاشانی، شاعر و سالک مجذوب عهد عالمگیر است، و دیوان گفت که درپیشرفت صنف رباعی سهمی دارد ـ سرمد با داراشکوه پسر بزرگ شاهجهان و مدعی ناکام تاج گورکانی روابط دوستی داشت و جان عزیزخود را درکار سیاست فدا کرد ـ (۱۲) برهمن، اسمش چندر بهان است در علوم و حکمت هندی فاضل بود، و بیشتر اشعارش حکمی است.

آخرین دورهٔ فعالیت ادبی در هند محتوی دو قرن است (سنه ۱۷۰۷ تا سنه ۱۹۳۸) که اغتشاشات سیاسی و اجتماعی در سرتاسر این زمان جریان داشت ـ انحطاط امپراطوری مغل سه‌گونه عوامل پرزحمت را بوجود آورد ـ یکی حمله‌های رنندهٔ نادرشاه و احمدشاه ابدالی بود ـ دوم نفاوتهای داخلی‌کشور آرامش مردم را زیروزبر ساخت ـ و سوم هرج ومرج عمومی و خلاء سیاسی موقعیتی برای یک ملت تاجر پیشهٔ بیگانهٔ غربی فراهم نمود تا برکشور پهناور هند تسلط سیاسی خود را محکم سازد ـ آن مقتدرین بیگانه درسنه ۱۸۳۷م/۱۲۵۳ هـ زبان فارسی را که زبان رسمی و اداری بود برانداخت، و جای آن زبان خودیعنی انگلیسی را اندک اندک رواج داد ـ دانشوران تمدن فارسی در هند نمیتوانستند تاریخ مزبور را از خاطر خود محو کنند ـ اثرات زبان آوری که در نتیجهٔ آن تعبیر بوجود آمد صریحا محسوس و مشهود بود ـ معهذا چاپ کتابها در همان دوره رواج گرفت و هزاران کتاب فارسی در هند چاپ گردید ـ این آخرین خدمت بزرگی بود که در هندوستان نسبت به تمدن و ادبیات فارسی بعمل آمد ـ اکنون اگر نظری به شخصیات ادبی این زمان بیفگنیم فقط سه نفر دارای نوع فکری و ارزش هنری بودند و نامبردار شدند. (۱) میرزا عبدالقادر بیدل عظیم آبادی، اسلوب شاعری رابروشنی تازه آشنا ساخت ـ بیدل فیلسوف بود و بانیروی ابتکاری خود جهان شاعری را بالاتر برد و زیباترکرد ـ (۲) میرزا اسدالله خان غالب دهلوی، آخرین نمایندهٔ تمدن باشکوهی در هند بود که آثارش در شخصیت او میدرخشید ـ در همانحال لهجهٔ او از طلوع عصر تازه خبر داد، و خاطره ها را از امیدها و آرزوهای نو مجددا زنده ساخت ـ غالب بوسیلهٔ شاعری که میگویند زبان دل است احساسات و افکاررا بحرکت وهیجان میآورد

و اندیشه را روشنی می‌بخشند بهمین جهت غالب برد ما ارزش فوق العاده‌ای دارد ــ(۳)
اقبال لاهوری، ترانهٔ دل‌انگیز خود را وقتی بلند کرد که استعمار غربیها ازسیاست و حکمرانی
مادی گذشته نزدیک بود قوای روحانی ما را سلب و مفتوح کند ــ اقبال بعد از سیدجمال الدین
افغانی شخصیت، بزرگی در طبقهٔ روشنفکران شرقی بود که با نیروی اندیشه و جرأت حکیمانهٔ
خود عوامل اساسی تمدن غرب را مورد انتقاد و اعتراض قرار داد، و از عظمت و پایداری
آن انکار صریح کرد ــ در نتیجهٔ آگاهی و رهنمائی اقبال از مرعوبیت تمدن غربی نجات
می‌یابیم و اعتقادات ورشکستهٔ خود را در بارهٔ ارزشها و اقدار قدیمی نیاکان خود مجدداً
درست و محکم میسازیم

بررسی مزبور ما را به نتیجه‌ای میرساند که تمدن هند ــ ایرانی بیشتر از هم درخشندگی
و تنوع خود را در زمینهٔ ادبیات منعکس نموده است ــ هنر دیگری که بعد از ادب و شعر مورد
توجه قرار گرفت معماری بود ــ موسیقی هم گاهی اوقات نیروی تحلیقی هنرمندان را بخود
جلب می‌نمود، و بعلاوه پادشاهان و امرای اهل ذوق مومیان با صفا نیز حامی و سرپرست
موسیقی بودند، و حتی بعضیها برقص هم التفات می‌فرمودند ــ متاسفانه هنر درام و صحنه
سازی که روابات آن در هند قدیمی وجود داشت و در اجتماع هندیها رایج بود طبقات هنرمند
فارسی زبان را متاثر نساخت ــ کسانیکه روابات و ارزشهای تمدن هند ــ ایرانی را تشکیل
میدادند فقط شاعری و مخصوصاً سرود عاشقانه را سرچشمهٔ الهام می‌شمردند، و احساسات،
زیبا پرستی و حتی انگیزه های اخلاقی آنها بوسیلهٔ همان نوع شعر تسکین میگرفت .

نکتهٔ دیگر اینست که آثار ادبی هندوستان نتیجهٔ کوششهای مردم گوناگون بوده است
یعنی بعلاوهٔ ایرانیان کسانی دیگر از قبیل ترکها و افغانها و هندیها هم در تشکیل و تخلیق
آن سهیم بودند ــ بنابراین درست است اگر ادبیات فارسی هند میراث مشترکه‌ای محسوب
شود ــ اصلاً این سرمایهٔ ادبی را میتوان به گلدانی مانند کرد که گلهای رنگارنگ در آن
جمع آوری شده بودند

هندوستان صرفنظر از عوامل هوا و محیط جغرافیائی و اوضاع طبیعت سرزمینی است
که از قرون متمادی حکمت و هنر و دانش و فرهنگ در آنجا پرورش یافته است ــ ادبیات فارسی
هندی حتماً اثرات آنرا قبول کرد ــ این عکس العمل موجباتی را فراهم آورد تا سبک و آهنگ
ادبیات فارسی هندی از ادبیات ایرانی ممیز و مجزا بشود .

خوبیهای اختصاصی ادبیات هند ــ ایرانی را هنوز دانشمندان محقق در استعمال
اصطلاحات و ایجاد ترکیبات و بکاربردن تشبیهات و استعارات کشف ننموده‌اند ــ اصلاً ارزش
گویندگان هندی در پرده‌گیری از نکات فکری است ــ مثلاً آنها به نکته‌ای پی بردند که باوجود
گوناگونیهای رنگ و رسوم و ادیان و زبان و بیان ملل روی زمین بالاخره حیات یکیست ــ
همینطور اگرچه زندگانی آدمی درمیان دو نقطهٔ تولد و مرگ محدود و مقصور است، بازهم
لذتهای صلح و دوستی و امن و آشتی بی‌اندازه و بیکران میباشد .

روابط فرهنگی هند و ایران پیش از مغول

حافظ غلام مرتضی

روابط فرهنگی هند با سایر کشورهای جهان استوار است اما این روابط با ملت ایران استوارتر و محکم تر است زیرا سکنهٔ این هردو کشور از روی نژاد آریائی هستند و به همین جهت در دورهٔ باستان هند را آریاورت مینامیدند و ایران را آریانا میگفتند و بعد از مرور ایام ایران نامیده شد ، بالجمله نتیجهٔ همین یگانگی نژاد است که هردو ملت ایران و هند درشکل و صورت ، زبان و گفتگو و اوضاع و اطوار بایکدیگرخیلی مشابه‌اند و بین اینهاروابط سیاسی و بیش از آن روابط فرهنگی و علمی وجود دارد ، و این روابط خیلی قدیمی است مثلا دراواخر دورهٔ ساسانیان برزویه حکیم به هند آمده و کتاب مشهورکلیله و دمنه راکه مشتمل برمضامین ادبی واخلاقی است باخود به ایران بردودرآنجاازربان سانسکریت به پهلوی برگردانده شد ـ این کتاب بین ایرانیان و تازیان چنان شهرت و قبول عامه گرفت که دردورهٔ خلافت عباسیان ابن المقفع آن را بعربی ترجمه کرد و بعد از چندی چند بار بفارسی ترجمه شد

پیش از آن درزمان اردشیر و شاپورکتابهای طبی و فلسفی اززبان سانسکریت به پهلوی نقل گردید ، و ازطرف دیگر کتابهای ریاضی و هیئت ازیونان اولا به ایران و باختر رسیده، سپس از آنجا به هندوستان منتقل شد و درعلم نجوم و هیئت معاصرهندی اثرمهمی گذاشت بطوریکه اولیری در کتاب خود بنام "چطور علوم یونان به عربها منتقل شد" مینویسد .

"دردورهٔ حکومت سلسلهٔ گوپتا پاتلی پوترا مرکزمطالعات علمی گردیده‌بود .مخصوصا درهیئت و ریاضی و این دو علم بطورحتمی دارای همان نفوذ یونانی است که در اسکندریه به دانشکده های معاصر رایج بود . "

بعدازاسلام این روابط فرهنگی محکم‌ترگردید اما درین زمینه بحث‌مفصل دربن مقاله مختصر ممکن نیست ، ازین رو صرفا نکات عمده را درین مورد پیش میکنم ـ نخستین باید این نکته را خاطرنشان ساخت که درچهار سده اول ایران را وضعی مستقل باقی نمانده بود ایران نیزهمچو کشورهای دیگرتحت تسلط خلفای امویان وعباسیان‌قرارداشت ـ ازاینجهت درین دوره روابط هند با ایران سرراست نبوده بلکه بواسطهٔ تازیان بود ـ البته بعد ازین چهار سده روابط فرهنگی و سیاسی بین هند و ایران سرراست آغاز میشود .

در اوایل سده پنجم هجری سلطان محمود غزنوی چند بار بهندوستان حمله آورد و درین یورشها عده‌ای ازشاعران غزنین بااو همرکاب میبودند از آنجمله ملک الشعراعنصری و فرخی بطور ویژه بشمار می‌آیند . این شاعران در قصائد خود از یک طرف ستایش محمود کردند و از طرف دیگر شارح اوضاع و احوال این بودند مثلا قصیدهٔ عنصری که مطلعش به این مصراع آغاز میشود "شنیده‌ای خبر شاه هندوان جیپال"

ازین قبیل است قصیدهٔ فرخی که به این مطلع شروع میشود :

فسانه گشت و کهن شد حدیث اسکندر　　سخن نو آر که نو را حلاوتی است دگر

درسال ۴۰۸ هجری هنگامیکه محمود خوارزم را تسخیر کرد ، عده کثیری از شورشیان را بکشت و بسی مردمان را تبعید کرد ــ از آنجمله که تبعید شدند یکی بیرونی بود که در همین سال ۴۰۸ هجری بهند آمد و با دانشمندان هندی مصاحبت و معاشرت اختیار کرد و نه تنها ازعقاید و فلسفهٔ هندیان استفاده بسیار کرد و زبان سانسکریت را آموخت بلکه‌هم ایشان را درریاضی و هیئت‌اسلامی‌درس داد ــ ازجملهٔ آثارمعروف‌او کتاب "تحقیق ماللهند من معولة مقبولة في العقل او مرذولة " است که بر ذکر عقاید و رسوم هندوان مشتمل‌است

از تبحرعلمی و دانشمندی بیرونی پاندتان این کشورچنان مسحورومفتون شده‌بودند که ایشان بیرونی را خطاب "ساگر" دادند (دریا را بزبان هندی ساگر میگویند)او برخی‌از کتابهای‌عربی را به سانسکریت‌نقل‌کردچون المجسطی ،اقلیدس و رسالهای‌دربارهٔ اصطرلاب علاوه بران هرجا که بیرونی در هند اقامت داشت طول البلد و عرض البلد آن مقام را نیز معلوم کرد چون پشاور ،ملتان ،لاهور و سندنه و غیرآن ــ همهٔ این تحصیلات درکتاب معروف "قانون‌مسعودی"مندرج است که درسال ۱۹۵۵ مسیحی‌بمخارج حکومت هنددردائرةالمعارف حیدرآباد در سه مجلد بچاپ رسیده ، بالجمله دو کار مهم از بیرونی مخصوصا لائق ذکر است . اول تالیف کتاب الهند که برای کشف تاریخ سیاسی و اجتماعی هند در سده پنجم منبع یکتااست ــ دوم آنکه درسال ۴۱۷ هجری هنگامیکه محمودغزنوی سند را متصرف‌شد، بیرونی مساحت محیط‌ارضی را سرانجام داد ــ این آزمایش دارای اهمیت بسیار است چرا که درهند این آزمایش برای اولین بار صورت گرفت و درسراسر جهان بار سوم ــ نخستین بار ازاتوستینیس درا سکندریه‌محیط‌ارضی‌راپیمود ،باردوم‌بفرمان‌خلیفه عباسی مامون الرشید درصحرای سنجار این کار را بعمل آوردند و بارسوم بیرونی درزیگزار سند برساحل دریا این کار را انجام داد ــ ولی آزمایش ازاتو ستینیس صرفا تخمینی بودو در عهد مامون همهٔ وسایل حکومت برای این کار وقف شده بود و بزرگترین هیئت دانان کشور درآن آزمایش همکار بودند ، اما این شرف و افتخار به هند میرسد که در سرزمین‌این کشور بیرونی یکتنه بی مساعدت دولتی این کار مهم را بعمل آورد .

درین سده علمای‌عظام و صوفیه کرام نیز به هندتشریف ارزانی فرمودند ــ ازآنجمله شیخ حسین زنجانی است که در لاهور تا روزگار دراز به ارشاد و هدایت اشتغال داشت واز مصاحبت با برکت او عده کثیری بهره‌مند شدند ــ در همین زمان شیخ ابوالحسن علی بن عثمان هجویری که از بزرگان مشایخ صوفیه و از طرفداران متعصب حسین بن منصور حلاج و ازاقران شیخ ابوسعید ابوالخیر و استاد امام‌ابوالقاسم قشیری است به اتفاق سپاه سلطان مسعود به هندوستان آمد و درلاهور اقامت گزید و دهمین شهر کتاب "کشف المحجوب"را به درخواست شیخ ابوسعید هجویری غزنوی تالیف‌کرد ــ *بالاخر درسال ۴۶۵ هجری این جهان ناپایدار را پدرود نمود و آرامگاه او در لاهور تا امروز زیارتگاه خاص و عام است .*

از زمرهٔ شاعران که درسده پنجم هجری از ایران به هندوستان آمدند یکی‌مسعودسعد

سلمان بود ـ درباره‌ٔ او بعضی از تذکره نگاران بر آنند که او در لاهور پا بعرصهٔ وجود گذاشت و آباء و اجداد او از ایران به هند عزیمت کرده بودند ولی عوفی در لباب الالباب نوشته است که او خودش از همدان آمده مسعود سعد سلمان معمولا اولین شاعر هندی فارسی گو شمار میرود ـ افزون برایین او بهتازی و اردو نیز اشعاری سروده است و اورا سه دیوان بوده فارسی تازی و اردو ـ ازینجهت او اولین شاعر اردو که صاحب دیوان بود محسوب میگردد ـ از جمله شاعران این دوره ابوعبدالله روزبه بن عبدالله النکتی اللا هوری است که در هند متولد شده اما اسلاف او از ایران به این کشور مهاجرت کرده بودند ـ ابوعبدالله النکتی شاعر دربار سلطان مسعود جانشین سلطان محمود غزنوی بوده است

چون سلطان محمود از فتوحات هندوستان فراغت یافت باامرای ایران و آسیای میانه بر سر پیکار شد ـ در آن معرکه ها محمود از لشکریان هندی هم کمک خواست و یک سپاه مشتمل بر دلاوران صف شکن هندی فرستاده شد که در آسیای میانه دوش بدوش باسپاه غزنوی علیه دشمنان محمود نبرد آزما شد ـ سپاهیکه از هند عزیمت ایران کرده سپهسالار آن تلک نام داشت بطوریکه شادروان پاندت جواهر لعل نهرو در کتاب خود "کشف هند" آورده ، واقعهٔ دیگرکه درین مورد ذکر کردنی است اینست که هنگامیکه سلطان محمود درآسیای میانه با یکی از حکمرانان بجنگ مشغول بود بعضی از راجگان هند باو پیام فرستادند که اگراحتیاج کمک افتد ما خود بیایم یا کسی را با چندین هزار لشکریان بمنظور مساعدت بفرستیم زیرا ما نمیخواهیم که تو از دست غیر جز از ما شکست خورده باشی این حکایت بر علو همت و عظمت پادشاهانه راجگان هند دلالت میکند که در موقع جاجت هم از کمک دشمنان خودداری نمیکردند .

پس ازمرگ سلطان مسعود علامات زوال و انحلال درسلطنت غزنوی پدیدار گشت چرا که سلاجقه و غوریان پیاپی برغزنین تاخت می‌آوردند و سکون و آرامش در پایتخت غزنین از بین رفت ـ ازینجهت دربار غزنین به لاهور منتقل شد و عده کثیری از علماء و شعراء در دربار آخرین تاجدار سلطنت غزنوی خسرو ملک جمع شدند ـ از آنجمله افتخارالشعراء جمال الدین خسروی و سدیدالدین غزنوی مخصوصا قابل ذکرانند ـ درزمان همین خسروملک عالم معروف و کاتب مشهور یوسف بن محمد دربندی به لاهور آمده که بنا بر تبحر در فلسفه و حکمت به لقب "جمال الفلاسفه" شهرت داشت .

در همین دوره خواجه معین الدین چشتی از ایران به هند تشریف ارزانی فرموده و در اجمیر اقامت گزید و درین کشور بنای سلسله چشتیه گذاشت .

دراواخر سده ششم غوریان برهندوستان یورشها شروع کردند و در سال ۵۸۳ هجری شهاب الدین محمدغوری برلاهور استیلا یافت و خسرو ملک را دستگیر کرده سلسله غزنوی را خاتمه داد ـ پس از آن همه شاعران که در دربار خسرو ملک جمع شده بودند به دربار غوریان توسل جستند ـ اما مهمترین واقعه این دوره تشریف فرمائی امام فخرالدین رازی

است که از بزرگترین استادان فلسفه و حکمت بشمار میرود دربارهٔ او مولانای روم از راه طنز گفته :

گر به استدلال کار دین بدی　　　فخر رازی راز دار دین بدی

امام رازی همراه باسپاه شهاب الدین محمد غوری به هند آمد چنانکه درتفسیرکبیر در ضمن تفسیر و تشریح سورهٔ هود مینویسد که چون من بهندوستان وارد شدم دیدم همه مردمان آن کشور در خداوندی ایزد متعال متفق‌اند ــ تشنگان علم و فن از اطراف واکناف عالم به مجلس درس اورسیده استفاده میکردند ــ شهاب‌الدین‌غوری خودش نیز به مجلس وعظ او حضور می‌یافت و بسا بر او چنان رقت طاری میشد که در مجلس زار زار میگریست ــ روزی امام رازی او را مخاطب کرده این قطعه بخواند :

اگر دشمن نسازد با توای دوست　　　ترا باید که با دشمن بسازی
وگرنه چند روزی صبر فرما　　　نه او ماند نه تو نی فخر رازی

در سال ۶۰۲ هجری شهاب الدین غوری بشهادت رسید ــ بعد از آن دراین کشوریک سلسلهٔ حکومت مستقل و آزاد آغاز شد و قطب‌الدین ایبک مسند آرای حکومت گردید ــ از جملهٔ علماء و فضلایی‌که دردورهٔ قطب‌الدین ایبک از ایران به هندمسافرت‌کردند بهاء‌الدین اوشی ، جمال الدین محمد ، قاضی حمید الدین محمودی وقاضی وجیه الدین کاشانی بویژه قابل ذکراند ــ بعلاوهٔ آنها فخر مدبر مولف آداب الحرب و الشجاعه و حسن‌نظامی‌که‌بنام قطب الدین ایبک تاج المآثر تالیف کرد ، به هندوستان آمدند .

پس از وفات قطب الدین ایبک حکومت هند بر دو قسمت منقسم شد . قسمت مولتان زیر اقتدار ناصرالدین قباچه قرارگرفت و قسمت دهلی و بدایون تحت تسلط شمس الدین التتمش بماند ــ دانشمندان و فاضلان که از ایران به دربار قباچه رسیدند بقرار ذیل‌اند : سید الافاضل مجد الدین ، شمس الدین کاتب بلخی ، فخر الشعراء ضیاء الدین سجزی ، الصدر الاجل بفروش ، نورالدین محمد عوفی مؤلف لباب الالباب ،وزیر قباچه عین‌الملک حسین اشعری و مولانا قطب‌الدین کاشانی ــ تذکره نویسان آورده‌اند که عوفی تا سال ۶۲۵ هجری درخدمت قباچه بود و هنگامیکه ناصرالدین قباچه مغلوب‌سلطان‌شمس‌الدین‌التتمش شد و خود را در رودخانه سند غرق کرد ، عوفی بخدمت التتمش درآمد و دردهلی اقامت گزید ــ همچنین شیخ جمالی درکتاب خود بنام سیرالعارفین نوشته که درآن زمان‌که‌مولانا قطب الدین‌کاشانی به مولتان رسید قباچه اورا ازعزیمت دهلی مانع‌آمد و برای‌اومدرسه‌ای بنا کردکه درآن به تدریس و تعلیم‌اشتغال داشت ــ مزید بران یک جامع جداگانه بساخت که درآن خودش حاضر شده پس قاضی مزبور نماز میکرد ــ درسال ۶۲۳ هجری قاضی منهاج سراج جوزجانی ازایران بهندوستان مهاجرت‌کرد و دردربار ناصرالدین قباچه اقامت گزید و بفرمان او به ریاست مدرسهٔ فیروزی منصوب‌گشت و بعدازآنکه کشورقباچه بدست التتمش افتاد‌قاضی منهاج سراج بخدمت او درآمد و دردربار او به مناصب‌عالی ارتقاء یافت‌وکتاب

"طبقات ناصری" را بنام ناصرالدین محمود پسر شاه التتمش نوشت و کتاب "جامع الحکایات" را بنام وزیر التتمش نظام الملک محمد بن ابی سعید جنیدی نگاشته.

درین دوره مشائخ صوفیه که از ایران به هند تشریف ارزانی فرمودند مهمترین از آنها بدینقرار اند شیخ و قطب الدین بختیار کاکی، سید نور الدین غزنوی، شیخ جلال الدین تبریزی و شیخ بهاء الدین زکریا ملتانی۔ همدرین ایام شیخ فخرالدین عراقی که از بزرگترین عارفان و غزلسرایان قرن هفتم است از همدان همراه جمعی از قلندران بهندوستان سفر کرده است و درلاهور بخدمت شیخ بهاء الدین زکریا درآمد و از او استفاده بسیار کرد۔ شیخ مزبور عراقی را خرقهٔ خلافت عطا کرد و دختر خود را بزنی به وی داد ــ عراقی درباره شیخ این بیت سروده است :

پرسی اگر از جهان کیست امام الانام　　　بشنوی از آسمان حز زکریا جــواب

پس از وفات شیخ مطابق وصیت او عراقی به جانشینی‌اش برگزیده شد ولی بر اثر حسادت درویشان و مریدان دیگر هندوستان را ترک گفت .

بعداز شکست ناصرالدین قباچه شیخ بهاء الدین زکریا درمولتان باقی ماند ولی مشائخ و صوفیه دیگر بدهلی تشریف بردند ــ حالا هیچ رونق و بهجت در مولتان باقی نمانده و دهلی بیش از پیش رونق گرفت و میتوان گفت که در واقع قبة الاسلام گردیده و بسیاری از علمای کرام و فضلای عظام نه تنها از ایران بلکه از همهٔ اطراف و اکناف جهان روبه دربار التتمش آوردند بطوریکه عصامی در فتوح السلاطین گفته است :

بدهلی چنان تختگاهی بساخت	سپاهش دراقصای آن ملک تاخت
بسی سیــدان صحیـح النسـب	رسیدند در وی ز ملــک عــرب
بسـی عالمـان بخـارا نــژاد	بسی عابد و زاهــد از هر بــلاد
حکیمــان یونان طبیبــان روم	بسی اهل دانش ز هر مرز و بوم
دران شهر فرخنده جمع آمدند	چو پروانه بر گرد شمـع آمدنــد

ازجمله علمای ایران که درآن ایام به هند مسافرت کردند ملاعماد الدین و ملا جلال الدین مخصوصا قابل ذکراند محمدقاسم فرشته درتاریخ فرشته آورده که در ایامیکه سلطان شمس الدین به بغداد در دل رقیت بود درخانهٔ صاحب او جمعی ازدرویشان مجلس داشته و ذوق سماعیکه که اهل حال را می‌باشد میکردند ــ سلطان شمس الدین در آن مجلس همه شب بر سرپا خدمت میکرد و سرشمع میگرفت و قاضی حمیدالدین ناگوری عمدهٔ آن مجلس بود ــ چون خدمت سلطان شمس الدین التتمش درویشان را خوش آمد نظرروی انداختند ــ حضرت حق سبحانه و تعالی به برکت آن نظر او را بدرجه سلطنت رسانید و بعد از عمر ها که درملک هند بر سریرسلطنت بنشست قاضی حمیدالدین ناگوری که بهندوستان آمده دردهلی به ارشاد طالبان مشغول بود ،همواره در مجلس او درویشان رقص و سرود میکردند و دو کس از علمای ظاهری که یکی را ملاعمادالدین و دیگری را ملاجلال الدین میگفتند بر

سماع انکارکرده سلطان را براں داشتندکه قاضی را ازسماع منع کند ـ سلطان قاضی را طلب داشت و به اعزاز و اکرام بنشاند وآں دو شخص از وی سوال کردند که سماع حلال است یا حرام ـ قاضی گفت ـ اهل قال حرام و براهل حال حلال ـ بعدازآں روی به سلطان آورده گفت بخاطرمبارک سلطان خواهد بود که شبی در بغداد درویشاں اهل حال سماع میکردند و شما به امر صاحب خود درآں شب خدمت مجلس کرده سر شمع میگرفتند و درویشان نظر بر شما انداختند و شما به برکت آں نظر باین دولت رسیدید ـ سلطان را این معنی بخاطر آمده رقت کرد و قاضی را بردخود نشانده بنواخت و سلطان بعد ازآں ازسماع لذت گرفتی و بعض درویشاں را معتقد بودی

در زمرهٔ شاعراں که درآں عهد از ایراں بهندوستاں آمدند ناصری و امیر روحانی ذکر کردنی اند ـ ملا عبد القادر بدایونی در منتخب التواریخ مینویسد " مشهور است که ناصری نام شاعری از ولایت به دهلی در ملازمت حضرت خواجه قطب الدین اوشی قدس الله سره رسید ، گفت که قصیدهٔ درمدح سلطان شمس الدین گفته‌ام فاتحه بخوانید که صله معتدبه برسد ـ فاتحه خواندند و او در مجلس سلطان درآمده این مطلع برخواند :

ای فتنه از نهیب تو زنهار خواسته   تیغ تو مال و فیل ز کفار خواسته

سلطان بمجرد خواندن آں مطلع را یادگرفته مکررخواند و بعدار تمام پرسیدکه این قصیده مشتمل بر چند بیت است عرض نمود که پنجاه و سه ـ فرمود پنجاه و سه هزار تنکه سفیدنه او دادند   و هم‌درین سال (۶۲۳)امیر روحانی که از افاضل آں روزگاربود درحادثه چنگیرخان ازبخارا به دهلی آمد و درتهنیت فتوحات قصائد غراگفت ازآنجمله این ابیات است

خبر به اهل سما برد جبرئیل امین   ز فتح نامهٔ سلطان عهد شمس الدین
که ای ملائکهٔ قدس‌آسمانها را   بدین بشارت بندید کلمهٔ آمین
که از بلاد ملاحد بهمته اسلام   کشاد بار دگر قلعهٔ سپهر آئین
به مجاهدغاری‌که دست و تیغش را   روان حیدر کرار میکند تحسین

در بارهٔ سلطان التتمش قاضی منهاج سراج در طبقات ناصری نوشته است

' هرکه ازحبائل حوادث بلادعجم و نکبات کفار مغل بفضل ایزدی خلاص یافت ، بلادوملجا و مهرب و مامن حضرت جهان پناه آں پادشاه ساخت . "

سلطان‌شمس‌الدین‌درسال ۶۳۳ هجری‌داعی‌اجل را لبیک‌گفت‌سپس پسرانش‌ودخترش رضیه یکی‌بعد دیگری برتخت‌شاهی‌نشستند و درسال ۶۶۴ هجری غیاث‌الدین بلبن‌برمسند پادشاهی‌متمکن‌شدـ دردورهٔ بلبن نیزروابط فرهنگی‌میان‌دوکشورهند و ایران‌همچنان‌برقرار ماندچنانچه‌درهمان‌عصرشیخ بدرالدین‌دمشقی‌که‌درفن طب مهارت‌تمام‌داشت ،ازایران‌بهند آمدـ ضیاءالدین‌برنی‌دربحث‌عصرعلاءالدین‌خلجی‌درکتاب‌تاریخ فیروزشاهی‌مینوشته‌است :

"اوستاد الاطباء مولانا بدرالدین دمشقی در تمامی عصر علائی بوده است و دائم

اطبای شهرکتب طب درپیش او استفادت کردندی و باری تعالی‌او را مهارتی درطب ارزانی داشته بود که بمجرد نبض گرفتن مریض بدانستی که زحمت مریض از کجا حادث شده است و دفع آن مرض بچند چیز تعلق دارد و مریض‌از آن مرض شفا یافتنی است یا سپری شدنی است و اگر بول چند جانور با بول آدمی بیامیختند و در شیشهٔ دلیل انداخته آوردندی‌از وفور علم طب بمجرد نظر انداختن جانب دلیل تبسم کردی و بگفتی که چندجانور را بول در شیشه انداخته‌اند . "

از جملهٔ مشائخ و صوفیه که در آن عصر به هندوستان رو آوردند شیخ برهان الدین بلخی بوده ــ ضیاءالدین برنی در ذکر سلطان غیاث الدین بلبن مینویسد :

"و بعد ازنماز جمعه باچندان کوکبه و دبدبه که او سوار شدی در خانهٔ مولانا برهان الدین بلخی فرود آمدی و تعظیم و توقیر آن عالم ربانی بواجبی محافظت نمودی"

دربارهٔ سلطان محمد پسرغیاث‌الدین بلبن که به خان شهید معروف‌است‌ضیاءالدین برنی نوشته است :

"خان شهید از وفور دانشی که داشت دو کرت از ملتان در طلب شیخ سوری قاصداو عامدا کسان و خرج در شیراز فرستاد و شیخ را در ملتان طلب کرد و خواست بجهت او در ملتان خانقاه سازد و درآن خانقاه دهها وقف‌کند خواجه سعدی ازضعف پیری نتوانست‌آمد و هردو کرت بکان سفینهٔ غزل بخط خود برخان فرستاد و عذرنیامدن خود درقلم آورد . "

در اواخر قرن هفتم هجری سلاطین خلجی وارث تخت و تاج شدند و در عصر جلال الدین خلجی و علاءالدین خلجی روابط‌فرهنگی هند و ایران برای مدت‌کوتاهی‌گسسته‌شد زیرا درآن زمان در اثر حمله های پیاپی مغول سرحد هند و ایران تقریبا مسدود شده بود ولی در اوائل سده هشتم این روابط‌فرهنگی از نو آغاز شد و رشیدالدین فضل الله مولف جامع التواریخ وارد ملتان شد و دراثنای اقامت درملتان بشیخ قطب‌الدین مسعود شیرازی مکاتیب نوشته‌است ــ علاءالدین خلجی پیش ازتخت نشینی بخدمت رشیدالدین فضل‌الله عطریات و تحائف و هدایای دیگر میفرستاد .

درعهد محمد شاه تغلق (۷۲۵ ــ ۷۵۲) عبید شاعر، علم‌الدین شیرازی و نجم‌الدین سهند مسافرت کردند و ازجمله صوفیه کرام که درآن عصر ازایران عزیمت هندکردندخواجه نجیب الدین فردوسی است که در هندوستان بنای سلسله فردوسیه گذاشت ــ شاید همین خواجه است که برای اولین بار عقیدهٔ وحدت الوجود را در هند رواج داد .

برجسته‌ترین علمای شیراز درسده هشتم قاضی‌عضدالدین ایجی مؤلف‌کتاب‌المواقف است که درداربارشاه ابواسحاق اینجو والی شیرازیکی ازارکان پنجگانه بشمارمیرفت‌بطوریکه حافظ شیرازی گفته :

دگر شهنشه دانش عضد که در تصنیف بنای کار مواقف بنام شاه نهاد

و قاضی عضد نیز با حافظ‌ارادت میورزید چنانکه در خطاب بیکی از شعراء گفته :

بحق سورهٔ والشمس حافظا که توئی   باعتقاد عضد شمس و دیگران دیجور

شاید همین قاضی عضداست که درسال ۷۲۸ هجری او را سلطان ابوسعیدبهادرخان همراه ایلچی سلطان محمد شاه جونه با تحف و هدایا و تنسوقات بی حد و اندازه بهند فرستاد و چون سید مشارالیه تبرکات بعرض رسانید سلطان محمد شاه خواست که در حق او انعامی فرماید، گفت که سید عضدالدین را بخزانه برند که چندانکه خواهد مال بگیرد — و چون او را بخزانه بردند هرچه الحاح و مبالغه کردند بغیر از مصحفی چیزی دیگر تصرف نکرد— سلطان محمد شاه را خوش آمد و تحسین همت او کرد و او را مالی بیحد و قیاس بخشید ." (مجمل فصیحی)

شیخ عبدالحق محدث دهلوی در اخبار الاخیار آورده که "سلطان محمدبن تغلق که قاضی عضد را به دربارهندوستان طلبیده و توشیح متن مواقف بنام خود التماس نموده بود، هم مولانای مذکور (معین الدین عمرانی) را فرستاده بود و آثار فضل و دانش از وی آنجا بظهورآمده — و سبب نا آمدن قاضی عضد بدین دیار آن شدکه چون پادشاه عصروی شنید که قاضی قصد این حدود کند از جمیع املاک و اسباب سلطنت بر آمده بخدمت وی آمد و التماس نمود که شما برتخت سلطنت بنشینید و من خدمت شما کنم غیر از منکوحهٔ خودهر چه دارم همه از آن شماست — قاضی عضد چون اینهمه مروت وهمت اروی دید فسخ عزیمت دیار هند نموده نیت استقامت آن دیار محکم ساخت ."

محمد شاه تغلق با فلسفه و حکمت علاقه فراوان داشت — تذکره نویسان آوردهاند که شخصی ازایران نسخه کتاب الشفا از ابن سینا بخط یاقوت رومی بخدمت وی فرستاد ،اویک لک تنکه بعنوان جائزه بدو ارسال داشت .

از جمله شعراء که درین دوره از ایران بدهلی مسافرت کردند بدر چاچ و جمال الدین بطور ویژه قابل ذکراند — روزی جمال الدین قصیدهای در ستایش سلطان گفته میخواست که بعرض رساند و هنوز این مطلع خوانده

خدایا تا جهان باشد نگهدار این جهانبان را

محمد شاه تغلق ابن سلطان بن سلطان را

که محمد تغلق از زیادت مانع شد و گفت "بواسطهٔ آنکه در خزانهٔ من ملغ این بیت که خواند بیش نیست " سپس خزانچی را فرمان داد که بر چهار طرف شاعر تنکه ها انبارکرده شود تا بسرش برسد — چون انبار کردند شاعر که نشسته بود بر پا ایستاد — سلطان رااین شیوه خوش آمد و حکم داد تا مال زیاد آورده تا بسرش انبار کردند .

ازجمله شعرای دربار فیروز شاه تغلق شاعری بود بنام مطهرکه تا مدت دراز دردربار شاه شجاع علم سخنوری برافراخته بود .

درهمین سده هشتم مولاناعلاالدین رومی شاگرد مولانا قطب الدین رازی بهند آمد و به ریاست مدرسه فیروز شاهی منصوب گشت — از دانشمندان دیگر که درین دوره عزیمت

ـدوستان کردند مولانا نجم‌الدین سمرقندی است که به فرمان فیروزتغلق بریاست مدرسه ـلا سدسیری سرفرازگردید ـ همدرین ایام صدرالشریف سمرقندی و میرمحمدمنجم‌بدخشی ـیمت هند کرده به دربار سلطان علاء الدین حسن کانگوی بهمنی پادشاه دکن رسیدندو ـطان مزبور"صدر الشریف سمرقندی را برنسبت قدیم بمنصب صدارت و میر محمد منجم ـخشی را بمنصب قضای عسکر سرفرار گردانید . "

مشهورترین شاگرد مولانا قطب الدین رازی ملا سعد الدین تفتازانی است که از وفور ـش و فضل به لقب علامه موسوم بود ، اگرچه او خودش بهند نیامده ولی عده کثیری از گردانش عزیمت هندکردند معروفترین ازآنها میرفضل الله اینجو است که درعصرمحمود ـه بهمنی به منصب صدارت سرفرازگردید ـ مولف تاریخ فرشته نوشته که "ازبرکت‌میرفضل ـه اینجو که از شاگردان خوب ملا سعد الدین تفتازانی است آن شهنشاه بیعطیر اینهمه ـب حیثیت و فضیلت نموده بود . "

فضلای دیگر نیز از ایران به دربار فیروز شاه بهمنی رسیدند ازآنجمله حکیم حسن ـلانی و سیدمحمود کازرونی مخصوصا قابل ذکرهستند ـ مؤلف تاریخ فرشته آورده که "در ـه عشر و ثمانمائه سلطان فیروزشاه که ازعلم ریاضی و هندسه وقوف تمام داشت و سرآمد ـمای زمانه نزد وی جمع‌آمده بودند حکم فرمودکه دربالا گهات دولت‌آباد رصد بندند ـبصورت حکیم‌حسن گیلانی و سیدمحمود کازرونی که بمزید دانش امتیار داشتند باتفاق ـمیع علماء بآن امر مشغول شدند . "

این روابط فرهنگی و علمی یکطرفه نبوده بلکه عده کثیری از طالبان علم و هنر از ـدوستان بمنظور اکتساب فیض به ایران نیز مسافرت کردند مثلا مولانا شاءالله ملتانی‌که ـادفتح الله ملتانی‌وشیخ سماءالدین دهلوی‌است‌بغرض استفاده از میرسیدشریف‌جرجانی ـیمت ایران‌کرده ـ همچنین دیگری ازفضلای پنجاب به نام‌کمال الدین به ایران‌سفرکرده ـخدمت میرمشارالیه تحصیل علوم و استفاده بسیارنموده و ازآنجا بازگشته درهندفلسفه حکمت را از نو رواج داد .

محمود شاه بهمنی بتوسط‌میرفضل الله اینجو حافظ‌را بدربار خویش خوانده و مبلغ ـتابه برای مخارج سفر آن بزرگوار تقدیم داشت ولی خواجه قسمت اعظم آن وجه را در ـرار پخش کرده و از راه لار بطرف هندوستان رهسپار گردید ـ دربین راه یکی از دوستان ـود را دچارفقر و بینوائی دیده بقیه خرج سفر را بدوداد و مبلغی از دو نفر تاجر ایرانی ـواجه زین العابدین همدانی و خواجه محمد کازرونی که هم عازم این دیار بودند بقرض ـفته ـ بالاخره به جزیره هرمز رسیده و کشتی‌کرایه نمودولی حرکت‌کشتی بواسطهٔ بادهای ـموافق و تلاطم‌دریا بتاخیرافتاد ـ خواجه ازمشاهده امواج کوه پیکر و غرش سهمگین دریا ـ کشتی‌ها را چون گرد و بازیچهٔ خویش قرارمیداد ،متوحش شد ـ پس فسخ عزیمت فرمود این غزل را توسط‌تجار نامبرده بدان پادشاه فرستاد و خود بسوی شیراز روانه شد :

دمی باغم بسر بردن جهان یکسر نمی‌ارزد بمی بفروش دلق ما کزین بهتر نمی‌ارزد

مولف تاریخ فرشته مینویسد "چون این غزل بمیر فضل‌الله اینجو رسید روزی تقریری کرده درمجلس سلطان محمود قصه خواجه را از آمدن به هرمز و برگشتن وغزل فرستادن بتفصیل بازگفت، سلطان محمود شاه فرمود چون خواجه بقصد دریافت مجلس ما قدم در راه نهاده بود و فرض است که او را از فیض خود محروم نسازیم پس ملا محمد قاسم مشهدی را که از فضلای آن دولتخانه بود هزار تنکه طلا تحویل نمود تا انواع امتعه هند خرید کرده برای خواجه بشیراز برد . "

همچنین غیاث الدین اسکندر پادشاه بنگاله نیز خواجه را به دربار خود خواند واو نیز دراین غزل اشتیاق خود را بملاقات پادشاه نشانداد :

ساقی حدیث سرو و گل و لاله میرود وین بحث با ثلاثه غساله میرود

شکر شکن شوند همه طوطیان هند زین قندپارسی‌که به بنگاله‌میرود

ازین‌غزل بصراحت معلوم‌میشود که آیا سلطان مزبور او را به هندوستان دعوت‌کرده است یا خیر ولی اشکال دراینجا است که‌آن پادشاه در سال ۷۹۲ هجری بسلطنت رسید و اگر خواجه را دعوت کرده باشد باید گفت که آن دعوت قبل از عروج بر اورنگ پادشاهی بوده است

مؤلف تاریخ فرشته در بارهٔ خواجه ملک التجار محمود گاوان وزیر با کمال سلاطین بهمنیه مینویسد که "او همیشه بجهت افاضل عصر خود به خراسان و عراق تحفه و هدایا میفرستاد و سلاطین خراسان و عراق‌عاشقانه باو التفات‌میفرمودندو مولاناعبدالرحمن‌جامی قدس سره مکاتیب باو میفرستاد و اظهار نیاز میکرد و حضرت مخدوم نیز نظر بر عقیده‌و اخلاص او داشته معاوضات مرسول میداشت که در منشآت او موجود است و در میان قصائد مولانا جامی قصیده ایست که مخصوص بنام او کرده است و مطلعش اینست بیت :

مرحبا ای قاصد ملک معانی مرحبا الصلا کز جان و دل نزل تو کردم الصلا

و در آنجا نیز فرموده است :

هم جهان را خواجه و هم فقر را دیباچه اوست

آیت الفقر است لاکن تحت استارالغنا

و در قطعه دیگر فرموده :

جامی اشعار دلاویز تو جنسی‌ست لطیف بودش از جنس بود لطف معانی تـــارش

همره قافلهٔ هند روان کن که رسد شرف عـز و قبول از ملـک التجــارش "

رساله ریاض الانشاء تالیف محمود گاوان که حاوی مکاتیب مولانا جامی‌است ، دراین نزدیکی در حیدرآباد دکن بچاپ رسیده است .

درسده نهم هجری شیخ جمالی شاگرد رشیدشیخ سماءالدین‌دهلوی به ایران‌مسافرت کرد — بدایونی درمنتخب‌التواریخ مینویسد که شیخ جمالی سیاحت بسیارکرده و بصحبت

محدومی عارف حامی قدس الله سره رسیده و فیض نظرو شرف قبول ارایشان یافته و اشعار حود بملازمت آن حضرت گدرانیده و این بیت اروست :

ما را ز حاک کویت پیراهنی است برتن وان هم ز آب دیده صد چاک تا بدامن

درآن عصر مولانا جلال‌الدین دوانی مرد ادیب و حکیم و عارف‌بوده و بحهت وفور دانش و فضل ملت ایران او را به لقب محقق همچو محقق طوسی‌سرفرازکرده ــ محقق مزبور بنام سلطان محمودشاه گجراتی رساله‌ای موسوم به انمودج العلوم‌تالیف‌کرد و بواسطهٔ یکی از شاگردانش میرشمس‌الدین محمد آن را بخدمت سلطان نامبرده فرستاد ــ سلطان محمود شاه یک هزار درهم بعنوان جائزه برای محقق دوانی ارسال کرد ولی آن تحفه بر سر راه‌در آبی غرق شد ــ بعد از چند روز محقق مزبور رسالهٔ دیگر در بارهٔ تحقیق عدالت تالیف کرده بخدمت سلطان محمودشاه فرستاد و درمقدمه‌اش اشارتی به جائزه مفقودکرد ــ سلطان بار دیگر یک هزار درهم با هدایا و تحائف دیگر به محقق فاضل ارسال کرد .

محقق دوانی حودش بهند نیامده ولی عده کثیری از شاگردانش عزیمت هند کردند ازآنجمله خطیب ابوالفضل کازرونی ،ابوالفضل استرآبادی و ملا عماد طارمی مخصوصاقابل ذکراند زیرا سلسلهٔ بیشتر از خانواده های علمی در هند بدین بزرگواران منتهی میشود ــ دیگر از شاگردان محقق دوانی خواجه جمال الدین محمود شیرازی است که از ظلم و جور صفویان بتنگ آمده عزیمت مکه مکرمه کرده و از آنجا همراه بامیر رفیع الدین صفوی بهند آمد ــ یکی از شاگردان خوب خواجه جمال‌الدین میرفتح الله شیرازی است ــ میر فتح الله اولین استاد علم معقولی است که علمای هند را با کتابهای معقولات ایرانی آشنا کرد .

درسده دهم هجری بابر به هندوستان حمله کرد و دولت مغول هند را تاسیس کرد ــ بعد از آن روابط‌فرهنگی بین هند و ایران زیاد گشت ولی تفصیل آن در مقاله دیگر تقدیم خواهد شد ــ قطعه :

گر بمانیم زنده بر دوزیم جامه‌ای کز فراق چاک شده
ور بمیریم عذر ما بپذیر که بسا آرزو که خاک شـــده

پارسی گویان هند بعد از استقلال
(از قلم آقای ساتیا ناند جاوا رئیس آموزشگاه زبانهای بیگانه وزارت دفاع دولت هند دهلی جدید)

زبان شیرین فارسی تقریبا یک هزار سال پیش وارد هند شد، و با تعلق خود فرهنگ و ادبیات و معاشرت و علوم و فنون ایرانی آورد. درنتیجه آن مناسبات ادبی و فرهنگی بین هند و ایران برقرار و استوار گردید که تاریخ جهان سابقه و نظیر آن را به یاد ندارد از عصر غزنوی تا تقریبا صد و پنجاه سال پیش فارسی زبان رسمی هند بود طبیعی است که درهند عدهٔ بی شمار ادبا و فضلا و شعرا و وقایع نگاران و انشا پردازان و فرهنگ نویسان بوجـود آمدند. عدهٔ پارسی گویان هند چندان زیاد است که کتاب های متعددی می‌توان پیرامون آن تألیف کرد، و در حقیقت تعداد بی حد و حصر تذکره ها راجع به همین موضوع تألیف شده است آن پیوند ادبی و روحانی که امیرخسرو و عرفی و فیضی و ظهوری و غنی و صائب و کلیم و بیدل و غالب و امثال و صدهانفرشعرای دیگرفارسی‌زبان درهندبین هند و ایران برقرار و استوارنمودند تا امروزباقیست و این امرشگفت‌آوراست که بجای‌خرابه‌هاعلایم‌زنده آن تابه حال وجود داردتفاوت فقط این قدراست که علما و شرفا که درس و تدریس فارسی که برای شان مایهٔ صد افتخار بود بتدریج کم شدند زیرا زبان اردو بتدریجا جای فارسی را گرفت و اکنون وضع این است که عدهٔ اردوگویان بی شمار است، ولی عدهٔ پارسی گویان انگشت شمار

امروزه در هند پارسی گویان اساسا به زبان اردو و یا زبانهای دیگر شعر می‌سرایندامّا بعلت مطالعه یا ذوق طبیعی و یا بعض طبع بیز گاه گاهی بد فارسی سخن سرا می‌شوند

در زمان جاری شعر فارسی درهند کمیاب بلکه نایاب است ولی تا آنجائیکه مربوط به شعراست نمی‌توان از نزول و تراوش آن جلوگیری کرد زیرا شعر الهام‌است و اگرالهام‌نیست شعر نیست فقط نظم‌است شعر دررمان زوال اقتصادی و سیاسی هم پیشرفت عجیبی می‌کند زیرا ازقصیده نویسی و چشمداشت آن توجه به حقایق زندگی‌مبذول می‌گردد و قلنبه‌نویسی و تصنع ازمیان می‌رود و شعر واقعا شعرمی‌ماند و زندگی را منعکس می‌سازددرمحیط ناسازگار بافارسی، امروزه درهند پس ازحصول استقلال پارسی گویانی وجود داشته و دارندکه‌گذشته از زبان مادری خود به فارسی هم شعر سروده و می‌سرایند و نهال شعرفارسی را درسبزه‌زار کهنه و باستانی ادبیات هند، طراوت تازگی و شادابی می‌دهند.

شما را با چندتن از پارسی‌گویان هند بعد ازاستقلال آشنا می‌سازیم ــ بنابگفته‌استاد مرحوم ملک الشعرا بهار:

ساغری گیر از می عرفان هند   نوش یاد پارسی گویـان هنـــد

***

علامه بشیسور پرشاد منور لکنوی که سخنگوئی و بویژه پارسی گوئی را از بزرگان خود به ارث گرفت در سال ۱۸۹۷ میلادی در لکنئو پا به عرصهٔ وجودگذاشت و در سال ۱۹۷۰ میلادی دردهلی بدرودحیات گفت ــ او از استادان سخن‌گوی اردو و فارسی می‌باشد ــ نه فقط به مطالعه دقیق دواوین سخنوران قدیم ایرانی پرداخت بلکه اشعار مورد پسند فارسی خود را به شعر اردو ترجمه کرد و مجموعه های شیوائی بعناوین "وجدان حافظ" و "طواف عجم" و "الهامات ایرانی" گرد آورد ــ سبک شعر منور سبک قدیم شعرای ایران و هنداست ــ خودش گفته که :

گلشن هند زاد بوم من است　　　　لیک در رنگ و بوی ایرانم

ازهمین شعرمی‌توان سبک این سخنور را فهمید ــ کلامش تمام‌محاسن شعرفارسی‌قدیم را داراست ــ نمونه کلامش ملاحظه شود :

هرچه گوئی تو ای عزیز بگو　　　　آنچه ناگفتنی ست نیز بگو
حرف بر گفتنت نمی‌دارم　　　　بجز این گفتنت که چیز بگو

* * *

خیام نیم ولی ز عشقت مستم　　　　عطار نیم ولی صبا در دستم
دانم که تعلق من و تو این است　　　　ازمن هستی‌تو چون‌من ازتوهستم

* * *

در غزل رنگ و آهنگ منور را ملاحظه فرمائید .

در بازار باده فروشان　　　　من می‌رقصم خوشان خوشان
گریان سر عقل معقولان　　　　خندان بر هوش مدهوشان
می‌آید در گوش ساعت　　　　خاموشی از بحر خروشان

میدهد غیب چه پیغام زما نیز شنو　　　　گفتهٔ حافظ و خیام ز ما نیز شنو
وحی از عالم اشراق منور آید　　　　معنوی داد چو الهام زما نیز شنو

در سخن ها که نگفتند کلامت یابم　　　　ز خموشی در و بام پیامت یابم
همه آفاق به‌یک جنبش دل می‌لرزد　　　　موج زلزله کوشی ز خرامت یابم
منعکس صورت‌انجام درآغازمن‌است　　　　زین کرشمه خبر روز قیامت یابم

* * *

آقای ملوک چند محروم در سال ۱۸۸۷ میلادی در محلی موسوم به عیسی خیل واقع در ریگزاری که اکنون درپاکستان است متولدشد و پس ازیک عمرتدریس زبان اردو و فارسی و سخن وری و سخن سنجی در سال ۱۹۶۶ میلادی در دهلی درگذشت او یکی از استاد ب سخن شمار می‌رود ــ کلام فارسی این سخنور بزرگ مشمول مجموعه های شعر اردوی وی

می‌باشد ــ رباعی خوب نوشته ملاحظه فرمائید .

هستم به جهان اگرچه غرق عصیان | دارم امید رحمتش در دل و جان
داننده هر چه در ضمیرم گذرد | بیننده هر چه کرده باشم پنهان

در کعبه رموز راه نتوانم کرد | سرکار فلک جز آه نتوانم کرد
یکسر ز من سفید گردید ولی | یکموئی از آن سیاه نتوانم کرد

در آخر کتابش "گنج معانی" دو بیتی هائی بعنوان ضد پارسی به چاپ رسیده که خواندنی و شنیدنی است ملاحظه فرمائید :

مه و مهر و ثریا آفریدی | چه صورتهای زیبا آفریدی
گر این ها آفریدی از پی ما | چرا بی ذوق ما را آفریدی

جای دیگر می‌گوید

سی و پنج سال عمرم به ملازمت به سر شد | سحر شباب خود را همه تیره شام کردم
شرمم به عهد پیری چه بود که در جوانی | به سگان ادب نمودم به جوان سلام کرد

* * *

ابوالفصاحت لبورام جوش ملسیانی درسال ۱۸۸۲ در یک دهکده دور دست پنجا
چشم به جهان گشود و در بزرگی آن در یکودر درسال ۱۹۷۶ رخت هستی از جهان بربست.
باده سرجوش و جنون و هوش و فردوس گوش و نغمه سروش و شرح کلام غالب از آثار
می‌باشد ــ شاگرد حضرت داغ دهلوی، و خود، استاد مسلم شعر اردو بود ــ شعر به سب
قدیم سروده است نمونه کلامش

دل به هر ساعت جهانی دیگر است | هر زمان این را نشانی دیگر است
در بلندی پست و در پستی بلند | این زمین را آسمانی دیگر است

به هر جا شهر نظاره رسیدی | ز هر شاخی گل امید چیدی
چه سودت زین همه آوارگی‌ها | اگر در باغ دل چیزی ندیدی

ای خوشا وقتی که یاد آن رخ انور کنم | کیف خود را بی‌نیاز شیشه و ساغر کنم
در خرابی ها بگنجد عظمت آزاد من | تا به کی خود را اسیر خانه بیدر کنم
فقر و درویشی مرا شان شهی بخشیده است | رخت سلطانی به زیر خرقه نش در کنم

* * *

علی سکندر جگر مرادآبادی یکی از غزل سرایان بزرگ و نامور اردو زبان درسال ۱۸۹۰

در مراد آباد واقع در استان اوتارپرادش متولد شد. پدرش علی نظر هم شاعر و صاحب دیوان بود ــ جگر در سال ۱۹۶۰ درگذشت ــ ابیات فارسی او بعنوان "بادهٔ شیراز" در کتاب شعر او "شعلهٔ طور" مسطور است.

افکار تازه و مطالب متنوع درغزل می‌گنجاند ــ بیشتر به سبک غزل‌سرایان قدیم ایرانی و هندی می‌نویسد ــ این غزل جگر سبک غزل نظیری است:

آواره هر نگاه ز حرم نگاه کیست	دیدن گناه ماست ندیدن گناه کیست
دیوانه وار جان نفشاندن گناه من	بیگانه وار رخ ننمودن گناه کیست
نقل گناه کردن و رقص گناه من	ذوق گناه دادن و دیدن گناه کیست
هستی تمام مستی و مستی تمام کفر	دایم به جام و میکده کافرنگاه کیست
سر مستی‌ام زبود نیست دل زمینه‌ها	عکس نگاه پرتو زلف سیاه کیست

تاکنون متذکر پارسی‌گویانی شدیم که بدرود حیات گفته‌اند ــ حال می‌پردازیم به معرفی نمودن چند تن از پارسی گویان هندی که زنده‌اند.

سید عیسی نجل سعیدی پسر سید سعید احمد اسعد، درسال ۱۹۰۱ میلادی درتونک واقع در استان راجستان پا به عرصهٔ وجود گذاشت. در مدرسهٔ عالیه رامپور تحصیل کرد "نشاط غم و کیف الم" و مشاهدات بالنقاب اوست و کلام متفرق پارسی مشمول مجموعه های نخ وی است نمونه کلامش:

شب ها گذاشتیم به هجران که تا سحر	یک لمحه از وصال تو فارغ نبوده‌ایم

در این ارک ویران چو در آمدم	بگفتم که افسوس ویرانه‌ای
بگفتا که نجل مگو این چنین	ندانی که تو نیز افسانه‌ای

ز گرم و سرد زمانه خبر نمی‌دارد	کسی که دل به تو دارد جگر نمی‌دارد
هزار شام ابد گر رود به صبح ازل	شب دراز محبت سحر نمی‌دارد

دکتر هرومل سد ارنگانی مولف کتاب پارسی گویان هند و سند منتشره بنیاد فرهنگ ایران، در سال ۱۹۱۳ م در سند متولد شد، تخلص او خادم است و شاعر ماهر سندی و فارسی می‌باشد. مردیست محجوب و کم گو، مطالعهٔ وسیع و دقیق نموده، و اشعار شیوائی به فارسی سروده است. این تک بیت ها از اوست:

آن که از جان سوختن پروا نداشت	از کمال سوز جان پروانه گشت

اشک غماز درد پردهٔ راز دل من	طفل آواره کجا راز نهانی دارد

گرم‌تر شد عشق من با عمر من   روشنی شمع بین وقت سحر

ملک از بار احسانت همیشه پشت خم دارد   که از عکس رخت داند فروغ آفتابش را

گرچه بی غم دمی نمی‌گذرد   غم عالم ز عالمم دوراست

* * *

رام کرشن مضطر درسال ۱۹۲۷ م در ککور دریک خانوادهٔ برهمن تولد یافت ـ فارغ التحصیل دانشگاه دهلی در رشته فارسی است در روزنامه اردو زبان ملاپ معاون سردبیر و متصدی قسمت ادبیات است. در سال ۱۹۶۳ م به ایران مسافرت نمود این غزل فارسی از اوست:

نظارهٔ رخ رنگین آن نگار کنم   متاع زندگی خویش را نثار کنم
به سوی وادی گل می‌کشد فسون جمال   نگه به چشم غزالان فتنه کار کنم
بیان نکهت صبا را به ذوق جلوه‌گری   اسیر سلسله داران نو بهار کنم
کند رقص گر این ساقیان سیمین ساق   نوا گران چمن را ترانه ساز کنم
وفا نکرد دل خویشتن چو ای مضطر   دگر وفای کسی را چه اعتبار کنم

در حقیقت عدهٔ پارسی گویان هند بعد از استقلال کم نیست و میترسیم که حکایت ما درازتر شود از جمله آنها میتوان مانی جائسی ـ هیرا لعل چوپرا ـ منوهر سهای انور ـ پرفسور سیدحسن کرشن موهن کامی جهان اثر ـ جگن ناث آزاد ـ سید جعفر عباسی ـ محبوب الرحمن بسمل ـ زنده کول کشمیری ـ نازکی کشمیری ـ اوم هرکاش نجاح ـ الم مظفر نگری ـ میرفطرت کاشمیری ـ عبدالرحمن ساتو ـ طاهره بانوسعید ـ فرح شیرازی علاهندی ـ حسن ریحانی ـ شمس‌الدین تابان و یحیی احمر نثری و عبدالقادر هاشمی را نام برد وجود آنها و دیگران که بعلت فقدان منابع و اطلاعات به نام آنها آشنا نشدیم این امررا محقق میسازدکه دلدادگان فارسی درهند وجوددارند تاحدی که به این زبان شیرین شعر میسرایند

در پایان مقاله استجابت ثنا باید خاوا که هیچ وقت ادعای پارسی گوئی نداشته و ندارم ولی گاهگاهی ازشیرین‌بیانی پارسی‌گویان ایران و هندملهم‌میشوم و ابیاتی‌میسرایم پنجاه و نه سال دارم ـ یک عمر توسط تدریس و انتشار مقالات و بحث گفتار ها از بخش فارسی رادیو دهلی بزبان شیرین فارسی خدمت کردهام و اشعاری سرودهام. این دو بیت از آنهاست.

حدیث ساقی و پیمانه گفتم   رموز عشق بیباکانه گفتم
هرآن چیزی‌که زاهد زان نترسد   همه با خراتی رندانه گفتم

مثنوی ناهید و اختر

دکتر کبیر احمد جائسی

سلاطین تیموریان هند باوجود جهانگیری و جهانداری خود در فرهنگ پروری و علم نوازی هم مشهور زمانه می‌باشند ـ اگرچه بابر و همایون زندگانی خود را بدرجنگ و جدل کردند و درتسخیر کشورها و دفع دشمنان مشغول بودند ولی باوجوداین جنگ وجدل آنان ازفرهنگ پروری و علم‌نوازی غافل نبودند ـ دورهٔ شاهنشاه اکبر ازهمه حیث دوره پیشرفت و استواری بود دریں دوره درعلوم و فنون ترقی عظیم روداد ـ نه فقط شاهنشاه اکبر بلکه ندیمان او مثل ابوالفضل، فیضی، حکیم ابوالفتح گیلانی و امثال آنان فرهنگ دوست و معارف پرور بودند ـ بدین سبب در این دوره در هند همه علوم و فنون نوع ترقی بسیار کرد درآن زمان وضع کشورایران چنین شده بود که شعرا و نویسندگان و صاحبان‌علم‌وفضل گروه گروه رو سوی هند کردند و دردربار اکبر و ندیمان اکبر پناه گرفتند. به سبب عزیمت این ستارگان علم و ادب، علوم و فنون به هند، این سرزمین، از این نظر نام آور شد.
بعد اختتام دورهٔ اکبری هم این پیشرفت ادبی برجا ماند ـ جهانگیر و شاه جهان هر دو ازاسلاف خود پیروی کردند و از فرهنگ پروری و علم‌نوازی دریغ نورزیدند. چون عالمگیر سریرآرای سلطنت شد به سبب توسیع حدود سلطنت با دشواریهای گوناگون روبرو شد. و بیشتر اوقات زندگانی او در حل این مسائل دشوار و غیر ادبی گذشت. با وجود این وضع سیاسی در دورهٔ عالمگیر هم پیشرفت ادبی برقرار بود. دورهٔ عالمگیری برای آن ادبیات که دردربار تخلیق می‌شود مثل دورهٔ آخرین نهاد بود. پس ازمرگ عالمگیر براثراختلافات و کشاکشی که بر سر جانشینی وی پدید آمد پیشرفت علوم و فنون در هند متوقف و متزلزل شد ولی هنوز آثار زمان گذشته باقی بودبدین سبب دراین دوره هم پیشرفت ادبی بیرون از دربار برجا ماند. چون دورهٔ محمد شاه آمد وضع سیاسی هند دگرگون شده بود. تااین زمان درهند زبان نوشت و خواند خواص زبان فارسی بود. دریں دوره اکثری ازشاهزادگان و امرا و خواص هند زندگانی خود را برای ادبیات وقف کردند شاهزاده اختر برادر کهتر محمد شاه، پادشاه هند در شعر ادب و فرهنگ بیش از دیگر شاهزادگان اهتمام کرد. این شاهزاده یکی از گویندگان خوشگو بود که اغلب علاوه از غزلیات مثنویات هم نوشته است بدبختانه ما را فقط از دو مثنوی او یعنی مثنوی ناهید و اختر و مثنوی نیرنگ عشق آگاهی است. و ظاهرا دیگر آثارش از میان رفته است.

سال گذشته یکی از دوستان من نسخه خطی‌ای بمن داد که در او دو مثنوی شاهزاده اختر که قبلا ذکر شده نقل بود. به سبب کمی وقت می‌توانستم که فقط مثنوی ناهید و اختر را نقل نمایم ـ بعدازین کتابهای تاریخی را مطالعه نمودم و سعی کردم که وقایع زندگانی را پیدا کنم ولی متاسفانه درهیچ کتاب هیچ آگاهی بدستم نیامد ـ بعد ازین ورق گردانی تذکرهها کردم تا از شرح حال این شاهزاده آگاهی بیابم. ناگفته نماند که فقط دردو تذکره نام این شاهزادهٔ شاعر بدین شرح نوشته شده:

احسر: یکی ار احفاد اورنگ ریب عالمگیر است او شاهرادمای شاعر بود و منظومه‌های چند دارد و دو بیت دیل ار یکی منظومه های اوست:

بود تا کی ر حال عسق گفتار　　کنم احتر ر حال حویش اظهار
که چون این سلطنت گاه محاری　　بر آمد شاه عالمگیر عاری "

"احسر: تحلص شاهراده احسر مراد برادر کهتر روشن احتر محمدساه پادشاه احلاف حمسه احسر جهان ساه ابن محمد معظم بهادر شاه حلف ارسد اورنگ ریب عالمگیر است ــ سلطان طبعس را موروبی و ریر و سمسیر مصاریع رحسانش در سحیر جهان جهانگیر اسعار عرل و رباعی وی بهم برسیده لهدا چند ار مسوس ببت گردید .
بود تا کی ر حال عسق گفتار　　جهان گردید چون گلرار سحار"

ار اقتباسات فوق هیچ آگاهی در بارهٔ رندگانی این ساعر یافته نمی‌سود . البته این قدرمی‌توان گفت که مسوی ریرنظر حتما تصنیف یکی ار ساهرادگان و برادر کهتر محمدساه ساهنساه هند است این مسوی بجهت چندین دارای توجه محصوصی‌است .اول این که به‌کمک مطالعهٔ‌این مسوی حبری دربارهٔ رندگانی‌این ساعرمی‌توان گفت دوم این که در این مسوی آن همه وقوعات تاریحی را که احسر آورده‌است اگر اساس مطالعهٔ حودقرار بدهیم می‌توانیم که تاریح دورهٔ محمد ساهی را ار سر نو مرتب بکنیم و تاریح گوناگون و تواتر وقوعات نظم کرده احسر، احد بکنیم این مسوی به این لحاظ هم دارای اهمیت حاصی است که بکمک مطالعهٔ این مسوی ما می‌توانیم که کلتور و تمدن و طریق بود و باس و علاج و توهمات آن دورهٔ هند راحدس برنیم و نتیجه بگیریم که درآن دوره نه فقط عوام‌هند بلکه حواص هند هم در دام جهالت و توهم اسیر بودند این منظومه ار حیث دیگر هم امتیار دارد . احسر محبوب حود را برعکس بیستر ساعران ربان فارسی درلباس رن باوفا و نیر ار حدبات محبت جلوه‌گر می‌کند ــ آن رن که دربن منظومه جلوه گر است رن افسانه‌ای نیست بلکه رن ارضی است او هم ارکسی محبت می‌کند و بر او پروانه‌وار جان حود را نثار می‌کند او فقط محبوبه نیست بلکه عاسق هم‌هست .او هم درددل را حس می‌کند و اردست عسق بی‌صبر و بی‌قرار میسود در آن دوره که این منظومه نوسته سده بود ساعران هند ربان را ربان افسانــــوی ساحته بودند و او را بی‌وفا و ستمگر می‌داستند و ساهراده احسر بر عکس اکبر ساعران آن دوره رن را نه فقط با وفا و پر مهر می‌گوید بلکه بدین طور تصویر کسی ربان می‌کند کـه رن مثل حقیقت رنده و تاساک در منظومهٔ او جلوه گر مسود ــ سعی این بنده این است که‌در سطور دیل بر موضوعات فوق نظر طائرانه بیفگنم تا نمایان سود که این منظومه دارای چه اهمیت است

ار مطالعه‌این منظومه دربارهٔ رندگانی ساعر فقط این قدرآگاهی سود که چون محمد ساه بن هفده سال بر ۱۵ دیقعده سنه ۱۱۳۱ سریر آرای سلطنت سده بود بنا بر قول

احىر مى‌ىواں گفت كه او(احىر) درسىه ۱۱۱۲ ﻫ درحهاں آمد . اين هم برمى‌آيدكه محمدساه او را حيلى دوست مى‌داشت و براى او همه سازوساماں عيس و عسرت مهيا ساحت ـ درآں ايواں ساهى كه حود ريدگاىى بسر مى‌برد احىر را هم حجره‌اى براى بود و ىاں داده بود . بدين طور احىر درمحالس برادر حود هم گاه گاه سركت مى‌ىمود ، محمد ساه او را مىل سر حود ىگاه ميداست و هر آں حواهس كه در دل او موحرں مى‌سد محمد ساه ساماں ىكميل آں آررو و حواهش ميكرد بدين سىب احىر هم محمد ساه را مىل پدر حود عريرمى‌داست در اين مىطومه در بارهٔ برادر حود احىر حىيں مى‌گويد

ىس جارده بودم در آں حال — ر ىس پىح رمانه فارع البال
ر بهر مں همه اسىاب سروب — مهيا ساحىت آں حمىسد مكىب
مرا در حانهٔ حود حجره‌اى داد — كه ىاسم پيس حسمس حرم و ساد
حليس ساه بودم گاه و ىىگاه — حوں آں احىر كه ىاسد همره ماه
ىهر حىرى كه آمد آررويم — گساد ار مرحمت آں در ىه رويم
ىه سىد ار پدر كس آں مروت — كه مں ديدم ار آں كاں فىوت
ىهاں كرحه سىد احوال يوسف — حو يوسف هست او عيس ىلطف
مهيا ساحت صد سر و ىماسا — هرار الواں ىعمت هاى دىيا

بدين مىوال حىد ماه گدست و ساهىساهى محمد ساه قدرى مستحكم و پايدار گست ـ پادساه حهانگيرى و حهاىىاىى را فراموش‌كردو رور و ست‌درىعمه و ىساط مسعرق سدـ ايواں او ار رىاں حوىرو و حوىصورت معمورسد و پادساه در ىطارهٔ حمال اين رىاں وقت عرير حود را صرف ىمودں آعار كرد حوں اىں رىاں در محلس پادساه مى‌آمدىد احىر هم ار حسں و حمال اىں رىاں لطف اىدور مى‌سد در گروه اىں رىاں ، رىى بود كه احىر بر او عاسق سد . ىعد حىدى آعار ملاقات بى‌محاىاىه ىيں احىر و اىں رں حوىرو روداد و هردو ريدگاىى‌حود ىسرمى‌بردىد ولى اىں ىساط‌ريدگاىى لمحهٔ عارصى بود روزى اىں رں ىاراحت‌سدوباوحود علاح هاى محىلف الىوع و گوىاگوں رحت ار اىں حهاں بر ىست مىطومهٔ دىل را احىر در ياد آں رں حوانمرگ ىطم كرده است اسىاب حىد راجع ىه آعار عسق او درح دىل است

هر آىكس را كه پيس سه گدر بود — ىماىاسى مرا مقىت ىطر ىود
مگرر ىىد ىطر را حوں ىگاىو — ىىى ديدم سرا ىا سحر و حادو
ىدم ىىداى آں سرين ىماىل — فداىس ساختم ىكدل ىه صد دل
ىدىد ار ىىس حسم مىں رواىه — مں اىدر سور مايدم عاسقاىه
وىى بود آررزى مں كه آں ىار — ىود هم‌حاىه و دلدار و عم‌حوار
رفىقاں ساعى اين كار گسىد — پىى آوردں آں ىار گسىىد
سرىں كر ىعد مدت هاى سىيار — ىفصل حصرت ىىچوں دادار
همه عم هاى دل گرديد ىكسو — مىسر سىد وصال آں سرى رو

جز این از چگونگی زندگانی احقر چیزی در آگاهی ما نیست. معلوم میشود که این شاعر در زمان خود و در زمان بعد چنان مشهور نبوده. اگر چنین نبودی تذکره نگاران عصر او یا تذکره‌نگاران بعد اغماض از ذکر او نکردندی. بنابراین میتوان گفت که این شاهزاده دارای هیچ اهمیت سیاسی نبوده ورنه تاریخ نگاران آن زمان از ذکر او صرف نظر ننمودندی. در بارهٔ احقر آگاهی ما این قدر قلیل است که ما نام احقر را هم نمی‌دانیم، از کمک منظومهٔ زیر نظر فقط این قدر بر می‌آید که تخلص او احقر بود و از این منظومه چنین برمی‌آید که عرفیت احقر "اجهلی میان" بود و او باین عرفیت مشهور بوده.

در این منظومه اشاراتی چند در بارهٔ وقوعات تاریخی یافته می‌شود. بنا بگفتهٔ احقر چون عالمگیر رخت از این جهان بربست در اولاد او برای تصرف تخت و تاج هند کشاکش و کشمکش سخت برپا گشت و بالاخره محمد معظم همه شاهزادگان را مغلوب کرد و بر اورنگ سلطنت جلوس کرد و چون او نیز بمرد اولادش درهم افتادند و برادرکشی آغاز نهادند. معزالدین غالب آمد و دیگر شاهزادگان در بحر فنا غرق شدند. بعد معزالدین، فرخ سیر پادشاه هند شد. چون او هم رهگذار عالم جاودانی شد محمد شاه بر تخت برآمد. در آن زمان که محمد شاه به سلطنت نشست، یکی از سید برادران بنام نظام‌الملک قوت عظیم یافت و بران شد پادشاه را بکشد. بدین سبب به حیله شاه را از دهلی بیرون برد تا اورا بکشد (بکلمات احقر شهر مکافات برده بود) و کسی را بنام عبدالله از میان راه به دهلی فرستاد تا موقع او را مستحکم سازد. ولی یکی از بندگان وفادار محمد شاه، نظام الملک را کشت و مخدوم خود را از فتنه نجات داد. بعد کشتن نظام الملک، محمد شاه رو سوی دهلی کرد. چون این خبر بگوش عبدالله رسید او در اثنای راه از پادشاه نبرد آزما شد و بدست بندگان محمدشاه اسیر گشت. بدین طور محمدشاه از علائق غلامان خود نجات یافت. احقر دربارهٔ این واقعهٔ تاریخی به ابهام اشارت کرده است. از گفتهٔ احقر نقل می‌شود تا فهمیدن گفتهٔ ما آسان گردد

که چون این سلطنت گاه مجازی — برآمد شاه عالمگیر غازی
جهان تاریک شد پس قصه کوتاه — کشش افتاد در اولاد آن شاه
به تخت سلطنت شاه معظم — بدولت مسند آرا گشت چون جم
چو او هم رخت را زین تخت بربست — برای جنگ اولادش کمر بست
معزالدین از آن ها گشت منصور — شد او هم عاقبت زین کاخ مهجور
ز بعد او به فرخ سیر شد — پی سیر فنا او هم سپر شد
پس از وی خوش معالی مهر بل گشت — محمد شاه، شاه کشوران گشت
ز دهلی بر نظام الملک شادات — برون بردندش از شهر مکافات
جدا گردید عبدالله از راه — که در دار الخلافه باشدش جاه
دوم نامه روان شد بر سر کار — بفوج و لشکر بیحد و بسیار

ز بس بر شاه ضبط خویش میراند | جهان در سینه همچون نفس افشاند
یکی از بندگان راست کردار | ز خنجر قهر عمرش کرد مسمار
ازین صورت دل شه شاد گردید | ز ضبط بندگان آزاد گردید
وزآنجا شد سوی دهلی روانه | که سازد سند و ثبت خسروانه
چو عبدالله واقف گشت ازین کار | شتابان سوی دهلی رفت ناچار
سپاهی جمع کرد و گنج پرداخت | برای جنگ شاهنشاه برخاست
زشهر آمد برون چون چند منزل | ز بدبختی بوالی شد مقابل
ز حد هر چند بیرون برد پیکار | بدست مردم شه شد گرفتار
مظفر شد شهنشاه جوان بخت | بدهلی آمد و بنشست بر تخت
همه ارکان و اعیان خلافت | رهائی یافتند از دست آفت

درین منظومه چیزی بسیار جالب توجه دیده میشود و آن این است که اجیر توهمات و طریق علاج آن دوره را شرح و بسط نگاشته است. از مطالعهٔ این منظومه محسوس میشود که اگر درآن دوره کسی ناراحت شده باشد و طبیبان از علاج او عاجزمانده باشند، مردمان برای دفع مرض رجوع به صاحبان کشف و کرامات میکردند و ایشان طریق های علاج مختلف داشتند. مثلا تشخیص می‌نمودند که بر این ناراحت سایهٔ جن و پری و مهر و ماه و مشتری است، باید دفعیهٔ آن سایه کرده شود. کسی به تعوید و دانه سپندان علاج بیمار میکرد دیگری از خاک شفا و آب نیسان اظهار مسیحائی خود میکرد. این رسم هم بود که هر پیالهٔ چینی از آمیزه مشک و زعفران چیزی (غالبا آیات قرآن پاک) می‌نوشتند و آنرا از آب می‌شستند و بیمار را می‌دادند. معلوم میشود که عقیدهٔ مردمان آن دوره این هم بود که آن آب که در حدود مزار "چراغ دهلی" یافته میشود علاج شافی هر مرض است. علاوه ازین خاک چهار راه را جمع میکردند و از آن خاک هم علاج بیمار می‌کردند. دیگری آب هفت چاه را طلب میکرد و آمیزه آن آب را به ناراحت می‌داد تا صحت کلی یابد. نقش و صورت دفعیهٔ هرزیج و بلا و مرض کردن هم در آن دوره در هند رواج داشت. این علاج عجب آن زمان بود که بررشته‌ای صد گره می‌زدند و از آن رشتهٔ گره خورده علاج بیمار می‌کردند. هر مرض را اثر افسون و آسیب می‌پنداشتند و برای دفعیه اثر افسون و آسیب هیکل لیموئی می‌ساختند. آن صاحبان کشف و کرامات که شغف مذهبی می‌داشتند وردالم ترکیف می‌کردند و گرد ناراحت فلفل سیاه می‌سوختند، حزب البحر می‌خواندند. یکی دیگر ازوسائل معالجه آن زمان این بود که از آمیزهٔ زر و سیم لوحی می‌ساختند و قلم را نحوی کنوز ترمی‌کردند و بر آن لوح چیزی می‌نوشتند و علاج هر ناراحت میکردند. از مطالعهٔ این مثنوی این هم برمی‌آید که نه فقط عوام بلکه خواص آن دوره هم زاین توهمات اعتقادمی‌داشتند چنانچه شاهزاده اجیر هم برای محبوبهٔ خود این هر علاج را آزمود. این سرگذشت او را از زبان خود او شنیدنی است می‌گوید:

یکی از سایهٔ جن و پری گفت | یکی از ماه و مهر و مشتری گفت
یکی آورد تعویذ و سپندان | یکی خاک شفا و آب نیسان
یکی بر کاسهٔ چینی نوشتی | چو مشک و زعفران باهم سرشتی
یکی آب از "چراغ دهلی" آورد | که خواهد شد دوا از هر غم و درد
یکی آورد خاک چارره را | یکی میخواست آب هفت چه را
یکی از موم بستی نقش و صورت | که دعوت را چنین باشد ضرورت
یکی میگفت از افسون و سرسف | که دارم چارهٔ هر رنج بر کف
یکی بر رشته میبرد صد گره را | که بندد بر کمان حلقه زه را
یکی آن قد و بالا از طلا ساخت | که باید در تصدق کیسه پرداخت
یکی میساختی هیکل ز لیمو | که باشد حرزی از آسیب و جادو
یکی میکرد الم ترکیف ورد | یکی میسوخت گردش فلفل خورد
یکی میخواند حزب البحر وحوس | یکی ماش و عدس را ساخت حرس
یکی لوحی گرفت از نقره و زر | قلم بر کرد از خون کبوتر
یکی از گوسفندان شانه آورد | یکی از شانه ها دندانه آورد

علاوه ازین علاجها، طبیبان بطریق طب یونانی هم علاج میکردند از مطالعهٔ این منظومه انکشافی حیرت‌انگیز میشود که از آن زمان تا زمان ما طریق تشخیص طبیبان و ادویات طب یونانی قطعاً تبدیل نشده است اختر فقط سه ادویات را نام برده است یعنی دوالمسک، قرص کافور و اطریفل که در هند امروز هم بکار برده میشود بنا بگفتهٔ اختر در آن زمان طبیبی، طبیب دیگر را جاهل و ناتجربه کار قرارمیداد در هند این وضع طبیبا تا امروز برجاست و معلوم میشود که اختر طبیبان زمان ما را درمنظومهٔ خود جلوه‌گرمیکند درمنظومهٔ اختر تصویر کشی طبیبان باین کلمات شده است

یکی میگفت من هستم مسیحا | که جز من می‌تواند کرد احیا؟
یکی میگفت جالینوس زورم | یکی میگفت افلاطون شعورم
دگر میگفت من عیسی شعارم | دو جز بار از کتب همراه دارم
یکی میگفت جز من در جهان کیست؟ | وگرنه گرمی دوکانم از چیست
طبیبان چاره و تدبیر کردند | مجرب نسخه ها تحریر کردند
یکی میگفت میدانم که تب سل | ولیکن میکنم من حل مشکل
یکی میگفت این را هول دل شد | غلط میگوید آن نادان که سل شد
دوالمسک باشد معتدل داد | خودارد درددل داروی دل داد
یکی میگفت گرده هست رنجور | ز بهرش لازم آمد قرص کافور
یکی میگفت در کاهش شد این ماه | ز درد گرده و رنج تهی گاه
یکی میگفت هستی ضعف جگر شد | ز نقص هاضم حالش دگر شد

یکی میگفت دارد گرمی دل ‌‌ ‌‌ ز داروی جگر دادن چه حاصل
یکی گفت این مرض از معده برخاست ‌‌ ‌‌ به اطریفل نوان این رامدد خواست
ز قانون و شفا صد گفتگو شد ‌‌ ‌‌ ز هر در چارهٔ را جستجو شد

درآخر این معرفی مختصر می‌خواهم بشاندهی مسئله‌ای بکنم مادهٔ تاریخی این منظومه دراین نسخه خطی "غم و اندوه بیداد" تحریر ست اعداد مجموعی این ماده تاریخی ۱۱۳۳ میشود. بشاگفتهٔ اخیر او درسنه ۱۱۳۱ ه چهارده ساله بود، بدین طوراین نسخه برمی‌آید که او پس سیزده سالگی این منظومه را نگاشته است ولی ازلحاظ حسن شعری این کلام شاعر سیزده ساله معلوم نمی‌شود ممکن است که اخیر مادهٔ تاریخی این مثنوی "غم و اندوه و بیداد" (۱۱۳۷) نگاشته باشد و کاتب این نسخه یک واو را گذاشته است. بهرحال ازمطالعهٔ این منظومه بر می‌آید که در زمان زوال خاندان تیموریان هندهم پیشرفت ادبی برجا بود

11 Abu Firas was a great poet of Arabic language who died in 357 A H

12 Zahir Faryabi, a great poet of Persian who died in Tabriz in 598-1201

13 Abu Tamam Habib bin Aus-at-Ta'i, a great Arabian poet, the author of Hamasa Born at a place near Damascus in 188-804, died in 231 A H

14 Sabi, a great prose-writer

15 Abu Taiyyab Ahmad bin Hasan Mutanabbi, a great poet of Arabic language, born at Kufa in 303, killed in 354 A H, patronized by Saifuddaula, the ruler of Hamadan

16 Ibn Zaid ul Asadi well known as Kumait, was a great poet, grammarain, lexicographist, a geneologist, etc, left a Diwan of 5,000 couplets He was a great admirer and an eulogist of Bani Hashim during the time of their enemies, the Ummayyad

17 Abul Abbas Abdullah al-Mo'taz bin Mutawakkil, a scion of the ruling Abbasid caliph He held a unique position in the company of Caliph Mo'tazid, the son of his uncle He died on 20 Rabi I, 294 A H His Kitab-ul-Badi, Kitab-ul-Adab, Kalimat-us-Shair and many others have come down to us

18 A great Arab poet died in 391

19 Tarikh-i-Yamini of Utbi is a History of the Ghaznavid

20 Kalila W Dimna, the famous Sanskrit work on Tales and Fables, translated into Arabic by Ibn-i-Muqaffa who died in 142 A H

21 History of the Muzaffari Dynasty from its origin to 767 A H by Muinuddin Yazdi, one of the greatest scholars and teachers of the age who died in 789 A H

22 Abdullah bin Fazlullah known as Wassaf wrote his famous history in high flown ornate Persian prose and named it Tajziat-ul-Amsar It is a history of the Mongol Empire in Persia and of some contemporary sovereigns from 656 to 712 Wassaf died in 698 A H

23 Tarikh-i-Timur by Maulana Sharafuddin Yazdi

There is a passage which has got some bearing on the interesting theme of superstitious ideas and beliefes. We are told that a spokesman addressed a large gathering and said, "What is this huge concourse for? It seems that you are all seized with some jinni or demoniacal being or spirit" At this the hearers who were all Arabs said, "Yes, the one who uttered this appears to be really possessed for he speakes in the Hindi language" At this the author remarks, "This was due to the strange, uncommon, outlandish vocables used in the speech which was taken to be that of the Hindi language"

REFERENCES

1 For details see his biography by Prof H K Sherwani published by Kitabistan, Allahabad, 1941 See also the perfatory remarks of Dr Chand in his well edited edition of Riyaz-ul-Insna, Hyderabad

2 e g Maulana Nuruddin Jami 817-898, Jalaluddin Dawwani, d 908 1503 Khawaja Ubaidullah Ahrar d 896- 1496

3 Farishta says that the library comprized 3,000 volumes The historian has also described the building of the Madrasa

4 See Gawan's Qasida in praise of Sultan Humayun, and his son, Sultan Muhammad who ordered his execution

5 Prof Sherwani refers to the copy in Osmania University No 1170

6 Prof Sherwani thinks that Manazir were the only original creation among the work produced by Mahmud Gawan and that what is found in the historical materials contained in Riyaz-ul-Insha, which is a collection of his letters, gives us an idea as to how the author lived after the principles he propounded in Manazir-ul-Insha

7 The manuscript once belonged to late Shifa-ul-Mulk Sayid Muzahir Husain who allowed his valuable collection to come to the O P Library, Patna

8 There is a Quranic verse, in Sura Shu'ara

9 Sahban, an Arab poet, son of Wa'il Khiya'i According to Sa'd, Sahban bin Wa'il was incomparable as a master of eloquence and rhetorical use of words and expression, and he would never repeat what he had used once.

10 Ibn-i-Yamin whose name was Amir Mahmud Fakhruddin, a great poet of Iran died in 745 or 769 A H

to discharge, keeping the Shari'at laws always in their view As a specimen of Fath-nama there is one composed by the author giving a detailed account of the events leading to the campaign against the ruler of Vijayanagar, their numerical superiority and the bold stand they made at first under their ruler, the Rai, and the eventual victory that was gained by the Deccanis over those of the Rai There is no date, nor the name of the Rai, and Riyaz-ul-Insha does not contain this account (p 115) Similarly there is a specimen of ahd-nama entered into on behalf of Sultan Nizamuddin Ahmad Shah to Sultan Nasiruddin Mahmud Shah, the ruler of Gujarat commencing with an Arabic quotation from the Quran. It goes on to give everything which is expected to find a place in such a document, but instead of mentioning the name of the intermediary, there is only Maulana Fulanuddin which shows it to be an imaginary document Such thing is found in other specimens of epistolary correspondence also.

Quite unlike these, there is a specimen of ruq'a which Khwaja Jamaluddin Abul'Izz Qazvini despatched at the time he was sent to Qazvin and was directed to bring under his control the affairs relating to government revenue At the same time Khwaja Imamuddin Tabrizi was sent to Tabriz to take possession of certain property Khwaja Imamuddin proved a failure, and this led to the despatch of two couplets addressed to the Wazir who had issued the orders by Khwaja Jamaluddin Certain words of the Qat'a are insect-eaten and those which are legible read thus (p 136)

سده فرین امام الدین و آدربائجان
این سویت را که کی باز این قسمت سین
کرماصب را باستحقاق دادندی بکس
سده در تبریز باستی و اودر. . . .

Getting this the aforesaid Wazir sent Khwaja Jamaluddin to Tabriz.

(Undoubtedly Alı, son of Abu Talıb ıs my brother, and I have been commanded by the commander of the faıthful, Muawıyah to pronounce curses on hım and I do curse hım)

Thıs was an expressıon bearıng double meanıng, mutually opposed or contrary and much depended ın the twıstıng and turnıng of the personal pronoun one way or the other If ıt was turned towards Mu awıyah, the curse would fall on hım and ıf otherwıse, on Alı 'Amr bın 'As, the astute supporter of Mu'awıah, caught the real sense and told hım that as the personal pronoun was nearest to Mu'awıyah, 'Aqıl had undoubtedly cursed hım and not hıs brother

Gıvıng some examples of Iqtıbas-ı-Ahsan (Good quotatıons) and sayıng that Iqtıbas ıs derıved from Qıbs (root or orıgın) and ımplıes fashıonıng a speech or dıscourse, he wrıtes that one day Nuh, son of Mansur, the Samanıd made use of many terrıfyıng and threatenıng words for Alı Sımjur who, before the aforesaıd Nuh, had been the commander-ın-chıef of Khorasan regıon and had broken out ın a terrıble revolt On thıs occasıon one of the excellent scholars of Khorasan wrote on behalf of Alı Sımjur

ىا نوح قد حادلتنا فاكثرت حدالنا فاتنا بما تعدنا ان كنت
من الصادقين .

Thıs ıs a Quranıc verse whıch means the people of Nuh told hım "Oh Nuh you have put forward many fıghtıng arguments and have exceeded the lımıts ın that Do what you can and carry out your threats ıf you are truthful "

In p 111 reference has been made to a Sufi, a hıghly scholarly and pıous person, very much skılled ın the art of traınıng and educatıng seekers of knowledge He was appoınted as a representatıve of the author to serve as a guıde of the travellers of the path of mystıcısm and knowledge Thıs ıs followed by a reference to ashab-i-dıwan or officıals of the trıbunal of justice or revenue, partıcularly the Qazı, theır qualıfıcatıons and duties and functıons they were expected

wer assumed the form of a four words expression which means 'He whose daughter was in his house', and this satisfied both the parties The Sunnis argued that as Abu Bakr's daughter was in the house (wife) of the Prophet his superiority was established But the Shiites also could justly reason that the Prophet s daughter was the wife of Ali and therefore the latter's superiority was unchallengeable

This is followed in the same place by another interesting incident which the author has described as recorded fact in historical works History says that 'Aqil, son of Abu Talib came to his younger brother, Ali, then the fourth orthodox Caliph, and asked him to allow some increase in his allotted allowances or stipends To this, the reply of the Caliph, was "Any augmentation of what is sufficient for sustenance of life (Kafaf) is not proper and to remain content with what one has got is more profitable

امیر فرمود زیادت بر کفاف نه مناسب اهل عفاف است معیشت
بر سبیل قناعت انفع و انفس بضاعت .

Being disappointed and in an angry mood 'Aqil deserted Medina, emigrated to Damascus and went over to Mu awiyah, son of Abu Sufyan who received him with great honours and loaded him with favours But the astute Umayyad Chief pressed his honoured guest to slander Ali before a congregation of people so as to promote the relation of mutual regards and friendship and give positive proof of his hatred and aversion towards his brother There was much twisting of facts and imputation and accusations on the part of one and attempts at evasion and non-compliance with the suggestion on the part of the other But 'Aqil was not let off and he had to give way Addressing a large gathering he uttered

ان علی ابن ابی طالب اخی و امرنی امیرالمومنین معاویه
ان العنه فلعنته علیه .

بامور مذکور و تعلق خاطر به تطییب خواطر جمهور عذری
واقع و امری شایع است و از حضرت وهاب کل مأمول بلسان
خاضع مسئول است که تحفة الحقیر این فقیر را در نظر اهل
فضل مقبول دارد و رشتهٔ گلزار گفتار این کتاب را از خزان
اعتراض خوش طبعان محفوظ گرداند و دافعه طباع سلیمه
و اذهان مستقیمه را ازرسائده فائده اثر محفوظ

Apart from its purely literary and linguistic aspects, rules principles and problems of artistic writings, forms and usages, sounds and meanings of words, phrases and sentences Manazir-ul-Insha gives us some idea of the thoughts and culture of the time, or those who may be interested in the cultural contents of this work which may be of some historical interests also, only a few illustrative cases may be extracted and given here The author refers to two master artists of belle letters of the past and says that according to popular traditions the art of elegant and stylistic composition began with one Abdul Hamid, and ended with the other, Ibn-ul-Amid

از کلام بلغای عرب چنانکه عبدالحمید کاتب مروان حمار
که آخرِ ملوک بنی مروان است که در فن انشاء وحید زمان بود
و اکابر سلف گفته اند بدأت الکتابة بعبد الحمید و ختمت
بابن العمید از وزرای آل بویه بود . اسمعیل بن عباد تلمیذ
و ملازم ابن العمید بود و عبدالحمید در وقت خروج ابومسلم
در خراسان بتقویت آل عباس و اظهار لباس سیاه عباسیان
اختیار کرده بودند .

Elsewhere on p 67 he writes that in an assembly when the men of the two communities, Sunnis and Shi'ahs were present someone asked a sage as to who was the most excellent after the death of the Prophet of Islam The laconic ans-

در علم انشاء که قواعد و ضوابط آنرا انشا کند مدون سازد و مخدرات خاطر مکسور که در پس پرده موانع مستور بد برمنصه ظهور سمای سایر این مقدمات بصدق ارد واح صحیح التاح صهبای استعداد دردی مواد معلعل آمده بلبل جان در قفس جسمان سیاد قلقل سهاد تا بر سبیل ایجاب تالیف این کتاب که مسمی بمناظرالانشاء است شروع نمود .

He explains why he has mixed up prose and verse

چون درر غرر شعر که زاده صدف صدر و پرورده بحر فکر است زیور نوعروس نثر و آرایش مخدره معنی نکر بود و انتاج قرة العین قبول و استحسان بازدواج نثر جزیل و نظم جمیـل موقوف می بود لاجرم این رساله را حوالی که بعضی از ان بنهما مشترکست و بعضی مخصوص به یك ترتیب داده آمد .

As the book was written mainly for the young learners, care was taken to make the sense clear, explicit and manifest As it had been ordained by fate and divine decree that he should remain engaged from the commencement of the day till midnight in devising plans for the conquest and subjugation of the enemies and for the regulation and administration of the Islamic domains and co-ordination of state transactions he had to crave the indulgence of the intellectuals for any mistake and shortcomings which they might find in the work In the end, he prayed that his humble efforts might meet with acceptance and approval of the learned and the scholarly people and prove beneficial to others

باقتضای دیوان قضا و قدر از اول روز تا نصف شب بتدابیر تسخیر دارالحرب و ضبط ممالك و مسالك اسلام و ربط متعلق به من المهام مشغول بود سابر بین مترقب و ملتمس ازخاطر اقدس مالکان ملك فکر و حدس آن است که خط خطا و سهو را بدست عفو و اغماض محو ساخته جمال وجوه توجیه را بنظر ضمیر تنبیه منظور دارند چه کثرت اشتغال

دریں دهر حرد فرسای حو حوار
کمجهل از وی عریزاست و هنرحوار
اگر سحبان بود در ژنده با دلق
نگیرتدش بونی با قلبی حلق

Developing the point further and bemoaning the great apathy of the people of his time towards standard work of prose and verse of master-mind, he cites a few examples of great writers and the literary outputs We are told that the minds of the people of his age had an aversion towards the fragments of Ibn-i-Yamin,[10] the odes of Abu Firas,[11] the syrup out of the goblet of Zahir's[12] mind, the intoxicating beverage of Abu Tamam's[13] discourse, Sabi's[14] prose, Mutanabbi's poetry,[15] the collection of Kumarts[14] poems, the brilliant similes of Ibn-i-Mo'taz,[17] the rarities of Ibn-i-Hajjaj[18] and the historical works such as Tarikh-i-Yamini,[19] Kalila[20], Tarikh-i-Muzaffari,[21] Wassaf[22] and Tarikh-i-Tamari[23] (Timuri) In the estimate of the ignorant outlands of the age these were tales and unprofitable works.

After announcing his dissociation from the pseudo-Munshi he says that the invisible inspirer urged him to dissociate himself from those who were lacking in wit and intelligence and whose minds were saturated with the dust of ignorance and to compose a book on the art of diction revealing therein all its rules and cannons at least for the sake of removing false notion and unjust imputation of universal ignorance if not for anything else This led to the composition of the present work which was named as Manazir-ul-Insha

اما ندای ملهم عیب که مبرا ار مطنه عروض میں و ریب است بگوش هوش رسید که چوں عمامه علامه عدم ر کابرهامه طباع عامه شرکا مکفوفست و عبار عار جهالت بر صفحه چهره هویت شاں مشوف سعی کں که دیل اسم رسمت در ارمنه آتیه ار گرد گماں جهل محروس مانده و آفتاب استیاز طلوع افق مقالت محسوس و اگر از تکاثر اشمال و تواتر فکر و حیال اشتعال بتوصیح دقایق علمی و تنقیح عوامص علوم رسمی نباشد صرورة جهت تلاشی توهم کاذب که از اشتراك اسمی ناشی است . رساله

the Munshi's phraseology is much more effective in fulfilling the aspirations of sovereign rulers than the blows of the metallic sword The skirts of prophet's perfections are free from the stains and taints of versification and the thorns of the denunciation of poets are quite visible[*] in the garden of the sacred scripture (Quran) The scriptures are in prose and not in poetry The florid text is as follows

منشی حقیقی در هر اقلیمی یکی یا دو بیست یا مطلقا نیست
و شاعری که بگفتن شعر قادر باشد و وجوه مراتب شعر را
نظر در رتبت ناظر در هر بلده و ناحیه وافر و متکاثر است
و دلیل ثانی است که نهال بال شاعر از یکتای نکبت متواتر
بالخاصت منکسر است وجمع حال منشی از احتیاج ملوک
صاحب صولت با مصاب سحاب نعمت . . . .

Despite all this, how could one in an atmosphere of depression and frustration venture to think of composing a really scientific treatise and compiling rules or canons of the art of polite literature for the spear head of the banner of the lack of sense and judgement. discernment and discrimination has reached the highest point in the sky Even Sahban[9] cannot fare better in such an atmosphere

اما چگونه دل باین تالیف فن از علوم مایل شود و در فضای
خاطر فاتر هوای ضبط قواعد علمی ظاهر گردد که منحوق رایت
عدم تمیز و درایت باوج سماء ملاصق است و قمر بال را
حیلوله ارض ملال از کسب نور نشاط و نظاره رخساره مهر
انبساط مانع و عائق زیراکه نه عرایس فضل را باطباع مردم
ربط امتزاجی است و نه معاییر علمی را در تیر بازار دهر رو
رواجی • مثنوی

کف کاف ترجمان اقلام است چه یقین است که تکوین اشیاء
بلفظ کن است و انتهای تمام مظاهر سخن
After dilating further on the importances of *Insha* and *adab* our author says that very few scholars in the past cared to lift up the veil off the face of this excellent science which includes both mukhatabat (speeches and discourses) and mukatabat (epistolary correspondence) and the rules and canons of *Insha* were still lying concealed If some seekers of knowledge got acquainted with the writings and spoken words of learned secretaries and eloquent speakers and came to know something about the merits and defects of composition and classification they are like a drop in the occean and ripe dates in Basra Several of its rules are shrowded in the evil of obscurity The text is as follows

کلل عرایس مخاطبات و حلل مخدرات مکاتبات بنقوش احکام
آن موشی و درست قدرت افاضل ازمنه سابقه نقاب حجاب
از چهره مخدره این علم مستطاب برنداشته است و نفحهای
عواطفش نسیم نشر هیچکس معطر نگشته و آفتاب کیفیت
هویتش از فلك تالیف و برج تصنیف وضیع و شریف نتافته و
اگر بعضی طلاب از ترسلات کتاب و افواه افاضل بلیغ خطاب
بر بعضی از مناقب ترکیب و معائب ترتیب مطلع گشته باشند
از بحر قطره و از بصره تمره یافته اند .

Lamenting the lack of those who possessed the ability to offer the genuine forms of diction and the paucity of the travellers of the path of the modes and manners of speech and discourse, diction and poetry, he quotes from the well known work on the art of rhetoric and pen-manship named Mathal-us-Sa'ir by Ibn-ul-Athir-al-Jazari (d 637) and differentiates a Munshi or secretary from a poet, and says that the former is superior to the latter though one worth the name is only a few and is scarce in many regions, while the poets are too many in every city and region The writers or the master composers in prose, unlike the versifier, are generally in affluent circumstances, due to need of their services felt by powerful kings and rulers The sword of

i e the letters are the representative of words relating to the alphabets

Many things in the author's prolegomena or muqaddama attract one's notice It commences as usual with a few lines in Arabic containing the praises of God and the Prophet of Islam, his descendants and chosen companions

The frequent use of the expression

علی کرم الله وجهه و حسن و حسین رضی الله عنهما

in respect of the first Shiite Imam Ali and his sons Hasan and Husain might show that the writer was an orthodox Muslim in his sectarian persuasion But later on when he discusses a controversial question concerning wazi'-e lughat or the inventor of word-lore or language, mode of writing or pronouncing words, created or devised whether by man or God, we find his views more in accord with Abu Hashim Jabbai, the Mu'tazilite than those of Abul Hasan Ash'ari (p 12-13)

The main theme of the book opens with his definition of *Insha* or diction or manner of expression or choice of words as the science of elegant style, both written as epistles or oratorical in speech He holds that Insha is one of the grand species of 12 sciences of polite learning and the source spring of the pure water of perfect discourse for the conspicuous attainments of superiority by man According to him the reins of the world affairs lie in the hands of the valiant cavalier of Kalam (speech) and the palm of aqlam (pens) It is certain that the genesis of the universe lies in the word Kun (Be) and the utmost point of all manifestation comes to speech. His actual words are .

علم انشاء رسائل و خطب از جلایل اقسام اثنی عشر علم ادبست
و معرفتش فص خاتم فضایل و ینبوع زلال مقال کامل زیرا که
عنان ظهور اصلیت آدم و زمام عالم بدست شهسوار کلا م و

expression with rhythmic flow of sound , and quotations from apostolic sayings and Quranic verses have been dealt with in pp 85-95 In pp 103-107 we get much about the character of the real Munshi under four Qisms (sorts) and nine Sharait (signs, marks or conditions)

In the two major sections which are spread on 95 pages (49-145) we get descriptive definitions and discussion of many things such as manthur and manzum (prose and verses), Saj' (rhythmical or measured prose), murajjaz (measured prose without rhyme), 'ari (simple prose without rhyme or metre), ghazal (short love odes), qasida (a kind of longer and more elaborate ode), masnavi (rhymed love stories), ruba'i (quatrain),fard (a single verse), musammat (a poem in which the rhyme of one line is different from the rest), mustazad (a kind of verse in which every line has a shorter one annexed to it), tarji' (a kind of stanza in which every line recurs at stated intervals), nasib (erotic or amatory poetry)

We are told about the nature of manshur (mandate or patents sealed or stamped with royal signet), farman (royal patent with imperial seal and signature), fath-nama (official despatch announcing victory), 'ahd-nama (letter of agreements or articles of peace or capitulations), khilafat-nama (caliphal or imperial letter), khutab and hujaj (addresses and arguments), tahniyat-nama (congratulatory letter), ta'ziyat-nama (note of condolence), mithal (royal command or mandate), 'ariza (petition), ruq'a (a note or short epistle) In the concluding finis or epilogue we get a scholarly discussion on the nature and rules of the science of orthography, of Persian and Arabic alphabets, specially the latter, and the variation between the two

In an earlier section the qualifications of a Munshi worth the name has been dealt with at length, and here we are told that a Munshi must be thoroughly acquainted with the forms of the Arabic alphabets so as to avoid the pitfalls. Orthography has been described as one of the 12 sciences of polite learning The author writes,

implies what is certain and accurate and metaphorical, superficial, and hyperbolical

فی التشبیه و ارکان التشبیه و الاستعاره

means similes, metaphors and allegory

فی الکنایه

has allusions and ironical expressions meant in writing of an epitaph

فی التعریض والتلویح و الرمز و الایماء و الاشاره

that is ambiguity in speech, equivocation, comments, glossing, hints and suggestions

The introductory portion is followed by the first major section called Maqama or proposition The subjects discussed in it are under the caption

المقامة الاولی فی تقسیم الکلام علی طریق اهل انشاء و شرائط الکلمات المستعمله فی الانشاء

that is, different kinds of compositions, verse and prose, in the manner of masters of belles lettres or elegant writing with marks and conditions of figure of speech generally used Then comes the second long chapter on the various styles of epistolary composition and its rules and conditions It has for its heading

المقامه الثانیه فی بیان الاقسام و الارکان و شرائطها ما یکتب الناثر

The whole of this thesis has been dealt with under five Manazir, that is, aspects and perspectives and each of the manzar or review is divided into several Arkan or component-essentials In between these theses, under the caption as Takmila or perfection which is divided into two-the nature and kinds and rules of Saj' or rhymed prose or any measured

not help casting his idea and framing his discourses in very *elegant and eloquent diction or manner of expression in* choice of words The form, however, does not eclipse the substance and there is much of factual matters in the high flown, inflated and ornate writings Besides, the book gives us a glimpse of the man behind the artist It can have more sympathetic appreciation or just appraisal at the hands of erudite Persian scholars The present short notice is merely intended to draw attention to some of its characteristic features

The rare manuscript* before us is old but undated, damaged and insect-eaten, but it is complete and well-written by one Amir Beg It contain 76 folios with 19 lines to a page There is no table of contents, but it is not difficult for a scholar to make a skeleton outline of it with the help of the analytical arrangements given by the author, all written in bold hand and in clear and striking Arabic language in red and black ink It would suffics here to draw the readers' attention to the main divisions and some of the outstanding themes The work has an Introduction or Muqaddama, two long chapters or theses called Maqama, and an Epilogue or Khatima These have sections, and sub-sections, indicated by Fusul, Taqsims, Manazir, Arkan and Sharait The Muqaddama deals at length with the nature and object of the *Insha* i e the art of literary composition, in verse and prose and cites the rules to be observed in relation to words in writing

في بيان ماهية علم الانشاء و موضوعه و غايته و غيرهما مما يتعلق
به حصول المقصود و فيها فصول

It is divided into eight Fusul or sections which give us an idea of the nature of contents and importance of the subjects There is a rhetorical flow of words with perspicaciousness and elegance in style

الحقيقة و المجاز

tion, and is of much more importance to a student of history throwing, as it does, valuable light on contemporary events of the Bahmanid, and the relations with the contemporary sovereigns and people It has already been printed, well edited and published

The Manazir is a unique treatise on the art of literary compositions, composed in 883 A H when, as he says, he was preoccupied with important transactions of wars and politics, and it still awaits a detailed study and a critical estimate of its literary value and excellence at the hands of those who are competent for it

Manazir-ul-Insha is out of reach of many, there being no copy of it elsewhere in Indian libraries, except two one at Patna and the other at Hyderabad,[5] and, therefore, it is worthwhile to offer a brief notice of it to scholars and throw some light on such of its contents and features as are of interests to the present writer Both Riyaz and Manazir are standing proofs of the intellectual brilliance, versatility and profound knowledge of classical works and his amazing command on Persian and Arabic languages , but the latter is more so than the former The Manazir has an importance[6] and value of its own for the author has formulated and discussed in details the principles of literary composition and epistolary correspondances which he always kept before himself His style is florid, ornate, allusive, overlaid with similes and metaphors, abounds in word-play and rhetorical embellishments There is a considerable admixture of Arabic and Persian prose and poetry, literary quotations, and anecdotal references of cultural value To a modern critic such a style is laboured and artificial, far-fetched, conventional and a tasteless wasteful bombast But we should not forget that such an apparently meaningless and fanciful style was quite in keeping with the classical tastes and fashions of the age and behind the array of words and expressions which appear to be rhetorical extravagances, there is a good deal of spontaneity, directness, flow and lucidity The writer could

Manazir-ul-Insha of Mamud Gawan

PROF. S.H. ASKARI

Khwaja Imamuddin[1] Mahmud, son of Shaikh Muhammad Gilani, better known as Mahmud Gawan, the great Persian of noble extraction who came to India as a merchant in 856 A H and served under four of the Bahmani Sultans of the Deccan very efficiently and faithfully for about a quarter of a century (861-886 A H) in various capacities as 'Tarafdar' or governor, administrator, diplomat, general, and Grand Wazir and was unjustly murdered, on baseless suspicions, at the age of 78, attracts one's notice as a man of high character and manysided accomplishments, and as one who left some permanent legacies behind him He was a genius who shone at his best in many spheres, including that of scholarship He was a scholar, a linguist, and one well versed in different branches of prose and poetical literature , contemplative and mathematical sciences (Riyazi, Falakiyat), explanatory science, rhetoric, oratory, eloquence (bayan, balaghat, ma'ani). philosophy and scholastic theology (Ilm-i-kalam) He was frequently in correspondance with the celebrated litterateurs sages, and savants[2] of age, had built a library[3] of large number of books, and had founded a magnificent college (Madrasa), housed in a three-storeyed building, erected at his own expense, and according to his own plan, at Bidar or the capital of the Bahmanids His Diwan or collection of poems has become scarce, and one has to remain content with what one finds of his versified affusions[4] in his two prose works, Riyaz-ul-Insha, a work of epistolary correspondence and Manazir-ul-Insha, a rare work on *Insha* or ornate prose The former is more voluminous, earlier in composi-

i-Ajam*, *Jawid-nama*, and *Pas Che Bayad Kard Ay Aqwam-i-Sharq

Armughan-i-Hejaz is a work containing his Urdu and Persian verses

In the beginning of his life, he was an Indian nationalist. He sang ·

هندی هیں هم وطن هے هندوستان همارا

But after coming from England, he become a Muslim, a man with a broader outlook to life He then sang,

چین وعرب همارا هندوستاں همارا
مسلم هیں هم وطن هے سارا جهاں همارا

and he introduced himself to the world, in the following words

پاك هے گرد وطن سے سر داماں تیرا

تو وه یوسف هے که هر مصر هے کنعاں تیرا

be written until the end of the rule of Shah Alam II Some of the important chronicles are *Tarikh-i-Muzaffari* by Muhammad Ali Ansari, *Tawarikh-i-Chahar Gulzar-i-Shuja'i* by Harcharan Das, *'Ibrat Nama* by Khairuddin and *Hadiqat-ul-Aqalim* by Murtaza Husain Bilgrami

Indian scholars have also had a remarkable contribution to Persian lexicography A number of dictionaries were compiled because they were needed to help the translation work After Asadi's *Farhang*, a Persian dictionary named *Farhang-nama-i-Qawwas* was compiled in India during the reign of Sultan 'Alauddin Khilji *Farhang-i-Jahangiri* compiled by Jamaluddin Husain Inju is one of the best of its kind, Other dictionaries of repute are *Farhang-i-Rashidi* by Abdur-Rashid bin Abdul Ghafur Husaini, *Burhan-i-Qati'* by Muhammad Husain Burhan bin Khalef Tabrizi and *Farhang-i-Anandraj* by Muhammad Badshah, the Mir Munshi of Maharaja Anandraj of Vizianagaram

It is clear from what has been written above that Persian language, literature and culture was loved by Indians for many centuries But there has been an ebb to it now With the British rule in India, neither Urdu nor Persian in India, reflects Indo-Persian culture Even Muslims of India do not appear to be the lovers of Islamic culture This is a regrettable state of affairs Iqbal, the Poet of the East, our last ray of hope, a Muslim in the real sense of the word, advised the Muslims against the evils of adopting western culture and mode of life

Iqbal was born in 1876 A D in Siyalkot (Panjab) He was a great scholar of Arabic Persian and Urdu He was a philosopher and had sufi bent of mind His Urdu works are *Bang-i-Dara*, *Bal-i-Jibril*, *Zarb-i-Kalim*, and poems like Tarana-i-Hindi, Sham'wa Shair, Khizr-i-Rah and Tarana-i-Milli

His Persian works can be put on par with the works of any other Persian poet of India or Iran They are *Asrar-i-Khudi*, *Rumuz-i-Bikhudi*, *Payam-i-Mashriq*, *Zabur-*

Haq Among the notable learned men and poets were Ghiyas Beg, Naqib Khan, Ni'matullah and Abdul Haqq Dehlvi

Shah Jahan also patronised men of letters, prominent among whom were Abu Talib (Kalim), Haji Muhammad Jan and Chandrabhan Brahman Abdul Hamid Lahori was the court historian who wrote *Padshahnama* Amin Qazwini produced another *Padshahnama* and 'Inayat Khan wrote *Shah Jahan-Nama*

But the most prominent personality of the age is Dara Shikoh, the eldest son of the Emperor He was well versed in Arabic, Persian and Sanskrit He was the author of several works on Sufi philosophy and on the biographies of Muslim saints He translated some *Upnishads* and the *Bhagwat Gita* and also the *Yog Vashishtha* A copy of the Persian translation of the *Upnishads* by Dara Shikoh reached France in A D 1775 However, his most important original work was *Majma'-ul-Bahrain* (Mingling of the two Oceans) in which he attempted to show that Hinduism and Islam were the two paths leading to the same goal and could easily fuse into one

Aurangzeb was a critical scholar of Muslim theology but he had no taste for poetry He was even opposed to the writing of the history of his reign Yet some important histories like *Muntakhab-ul-Lubab* by Khafi Khan, *'Alamgir Nama* by Mirza Muhammad Kazim, *Ma'asir-i-Alamgiri* by Ishwardas Nagar, *Nushkha-i-Dil Kusha* by Bhimsen, *Khulasat-ul-Tawarikh* of Sujan Rai and *Jang Nama* of Ni'mat Khan 'Ali, have been written during his time The most authoritative and elaborate digest of Muslim law, known as *Fatawa-i-'Alamgiri* was produced by some theologians under his orders

Aurangzeb's successors continued to patronise Persian literature but after Muhammad Shah (1713-48), Urdu gained precedence over Persian and almost replaced it However, many histories of the court of Delhi continued to

as Nizamuddin Bakhshi was the author of a very famous history entitled *Tabaqat-i-Akbarshahi*, in which he has traced the history from the time of Subuktagin to the 37th year of the reign of Akbar His history is considered to be very authentic Subsequent historians like Badauni, Ferishta, Abdul Baqi Nihavandi, etc have based their works on *Tabaqat* *Tabaqat* is a voluminous work consisting of a preface, nine chapters and an appendix

Muhammad Qasim Hindushah Ferishta is the author of the famous history entitled *Tarikh-i-Ferishta* or *Gulzar-i-Ibrahimi* or *Tarikh-i-Navras-nama* He wrote this history at the instance of Sultan Ibrahim 'Adilshah of Bijapur Ferishta's history is based on authentic works He claims to have recorded the truth He is impartial He never flatters anyone, not even his king His language is easy and simple

An early work of Akbar's reign, which, though of great historical value, has been ignored by most of modern writers, was *Tarikh-i-Akbarshahi* of Muhammad 'Arif Qandhari

Tarikh-i-Alfi was written jointly by Naqib Khan, Mulla Muhammad of Thatta and Ja'far Beg, at the instance of Akbar It is a history of the 1000 years of Islam

Some other histories written during this period are Ahmed Yadgar's *Tarikh-i Salatin-i-Afaghina* and the *Akbarnama* of Shaikh Allahdad Faizi Sarhindi

Persian literature continued to be written during Jahangir's reign Jahangir was a scholar and a critic He has written an autobiographical work named *Tuzuk-i-Jahangiri* It reveals the daily life of Jahangir, barring a few incidents such as his revolt against his father, the circumstances leading to his marriage with Nur Jahan and those of Prince Khusrau's death During his reign, many historical works were written, chief among them are Mu'tamid Khan's *Iqbal-Nama-i-Jahangiri* and *Zubdat-ut-Tawarikh* of Nurul

has no doubt spoken highly of his work but at the same time accused him of flattery and florid style. M A Ghani remarks about his work, "*Ain-i-Akbari* and *Akbar Nama* are not two separate books, the former is only a concluding part of the latter The first volume of *Akbar Nama* deals with the history of the house of Timur down to Akbar's accession, while the second and the third are the chronicles of Akbar's own regime *Ain-i-Akbari*, which properly speaking, forms the fourth volume of *Akbar Nama*, is divided into five books of which the first three treat of Akbar's domestic, civil, military and judicial staff and the elite of the court The last two are devoted to a consideration of the social condition of the people, their crafts and literary achievements, more especially the Hindu philosophy and law and Akbar's own thought which was gathered by Abul Fazl under "Precepts of Akbar"

His other important works are *'Ayar-i Danish* and the *Ruq'at* which have been lithographed and are widely read in India

Badauni was an intimate friend of Abul Fazl and Faizi and yet he brands them as heretics He was well versed in Persian, Arabic and Sanskrit His *Muntakhab-ut-Tawarikh* is a historical work in three parts In the first part, he traces the history from Subuktagin to Humayun Second part contains the account of Akbar with some adverse remarks against the emperor, and in the third part, he sketches the biographies of the saints, physicians and poets of Akbar's reign

He was also a great scholar of Sanskrit Hence he was entrusted with the work of translating some Sanskrit books like *Mahabharat* and *Ramayan* into Persian and he did it

Ahmad bin Muhammad Muqim al-Harwi better known

latter fell short of replying in the same tone His mastery over prose and poetry, an unusual combination of two separate virtues, distinguishes him from his contemporaries

His best prose work is *Seh Nasr*, which he wrote as the preface to a book of songs, entitled *Nauras* and composed by Ibrahim 'Adil Shah It is considered in India as a model of ornate prose remaining still unimitated

Among his poetical works *Saqinama* was written in praise of Burhan Nizam Shah of Ahmadnagar The Shah sent him a reward of several elephants loaded with gold and silver He was sitting in a coffee house when this wealth was brought to him When the messenger demanded a receipt, he wrote on a slip of paper

تسلیم کردند تسلیم کردم

and in their presence distributed all that wealth among the poor and the needy This reminds me of Firdausi's similar action, though in a different mood and context

His *Kulliyat* contains his Qasidas, Masnavis and Ruba'is and at the end appears the famous letter of Zuhuri to Faizi

Faizi, Naziri, 'Urfi, Zuhuri and Khan-i-Khanan are the first grade poets who flourished during the age of Akbar However there are many other poets who deserve to be mentioned They are Hayati Gilani, Huzni Ispahani, Sanai Mashhadi Nishani, Shakibi Ispahani, Mahvi, Ghairati Shirazi, Sairafi Kashmiri, Sanjar Kashi, etc

Among the historians during the reign of Akbar, the place of pride must be given to Abul Fazl It is said about him that 'the monarchs of Asia stood more in awe of his pen than the sword of Akbar' He is famous as a historian but he was more a politician , the production of *Akbar Nama* had a definite political motive

Blochmann and Jarrett, in their translations of *Ain-i-Akbari* have given a critical estimate of Abul Fazl Jarrett

of Akbar The bulk of his poetic output is fairly good. Jahangir invited him to his court in 1014 A H and awarded him with a robe of honour and rich presents for a qasida His main sphere of thought is ghazal, in which he distinguishes from his colleagues

A contemporary biographer Shaikh Muhammad Ghaus Mandvi, the author of *Gulzar-i-Abrar*, says that Naziri, in the later part of his life, settled permanently at Ahmedabad Gujarat, where he devoted himself to religious studies and his poetry became greatly influenced by Sufism

Maulana Jamaluddin Muhammad poetically surnamed 'Urfi, came from Shiraz, stayed first with Faizi, then with Hakim Abul Fath and at last attached himself to the court of Khan-i-Khanan His fame rests on Qasaid but he declares Ghazal to be his sphere His Qasaid are written with a view to competing Anwari, Khaqani and Zahir Faryabi Consequently, they are written mostly in their metre and rhyme He died at the young age of 36 Shibli has given a critical exposition of 'Urfi's poetry in his *Shi'r-ul-'Ajam*

Mulla Nuruddin, better known as Zuhuri, does not get a place in *Shi'r-ul-'Ajam* He was for some time in the court of Shah Abbas, the Great , but left it for want of proper appreciation and patronage He then came to India in 988 A H and stayed first at Ahmadnagar, where he was appointed poet—laureate at the court of Burhan Nizamshah Thence he proceeded to Bijapur Malik Qummi, the poet-laureate of the court of Bijapur admired him

The author of *Ma'asir-i-Rahimi* declares that Zuhuri came as a saviour and by giving a new foundation to the dilapidated structure of the old style of prose and poetry, saved it from total collapse

It is also related that Zuhuri wrote to Faizi a letter in ornate prose interspersed with beautiful verses, which the

Badauni and Bakhtawar Khan (author of *Mir'at-ul-'Alam*) maintain that he was the author of 101 works Some of his well-known works are

i) *Nal Daman* a masnavi consisting of 4000 verses, written at Akbar's request It describes the love story of Raja Nal and Princess Damyanti It is one of the best works of Indo-Persian literature

See what Badauni says

والحق مثنوی ست که دریں سه صد سال مثل آن بعد از امیر
خسرو شاید در هند کسی دیگر گفته باشد .

ii) *Markaz-ul-Adwar* (The Centre of Circles) a masnavi written after the style of Nizami's *Makhzan-ul-Asrar*

iii) *Bilqis-wa-Sulaiman* a masnavi written as a reply to Nizami s *Shirin wa Khusrau*

iv) *Tabashir-us-Subh*, a collection of poems consisting chiefly of his ghazals qat'as and a few ruba'is

His ghazals are charming and full of emotions A biographer estimates the number of his ghazals at 179 About his verses, he himself says,

هر نکته که می ریخت ز نوک قلمم
معنی ز خدا بود عبارت از من

He had a graceful prose style also His letter to Akbar interceding for Badauni, is a good specimen of his prose writing He possessed a big library which contained 4600 precious manuscripts on different subjects like Philosophy, music, astronomy, mathematics, poetry, medicine, history and religion

Muhammad Husain, known by his pen name Naziri came to India in search of liberal patronage and better poetic appreciation He attached himself to the court of the Khan-i-Khanan He was the chief lyric poet of the time

Persian, Arabic, Turki, Sanskrit and Hindi He translated the *Tuzuk-i-Baburi* from Turki into Persian He was well ve sed in Muslim history, was a scholar of Sanskrit and a very popular poet of Hindi His name will live so long as Pers ian (and Hindi) poetry survives in India

But he is more to be remembered as a patron of the learned Akbar, the Great was eminent but Abdur-Rahim Khan-i-Khanan was pre-eminent His greatness as a patron may well be realised by the compliments of Persian poets who sang his praise at the Persian court and in the face of the Shah himself Kausari, a Persian poet of the Safawi court paid a glowing tribute to Khan-i-Khanan when he wrote the following verse

که نبود در سخن دانان دوران
خریدار سخن جز خانخانان

Dr Chhotubhai Naik's thesis entitled *Abdur Rahim Khan-i-Khanan and His Literary Circle* gives a complete picture of the literary activities carried on under the patronage of even Akbar's nobles like Abdur-Rahim Khan-i-Khanan Khan-i-Khanan, himself a poet of the first rank, collected around him a great literary circle which consisted of great literary artists, authors, philosophers, Hindi poets and other illustrious personages Their names and activities are too many to form a part of this small paper One must refer to Dr C R Naik's above mentioned work for the detailed information about Khan-i-Khanan's literary circle

Faizi, the son of Shaikh Mubarak Nagori and elder brother of Abul Fazl, occupies the first rank among the poets of Akbar's court He was a great scholar of Persian, Arabic and Sanskrit No other poet after Khusrau can *compete with him in the mastery of diction, poetic excellence and sublimity of thought Saib calls him 'Shirin Kalam' He was appointed Malik-ush-Shu'ara in 996 A H*

Khwaja Husain Mervi

vi) *Atharvan Veda*, translated by Badauni and Haji Ibrahim Sarhindi

vii) *Nal Daman*, Faizi's masnavi founded on the story of Nal and Damyanti

viii) *Tarikh-i-Krishnaji*, translated from Sanskrit jointly by a committee of scholars

ix) *Tarikh-i-Kashmir*, translated from Hindi by Mulla Shah Muhammad of Shahabad

x) *Bhagwat Gita* translated by Abul Fazl

xi) *Jog Vashishtha*, a moral and religious dialogue, between Vashishtha and Ramchandra, translated jointly by Naqib Khan, Mulla Shah and Abul Fazl

xii) *Harivamsa* translated by Mulla Shi'ri

xiii) *Kishan Joshi*, *Gangadhar* and *Mahesh Muhanand* translated by Abul Fazl

xiv) *Rajtarangini*, a Sanskrit history of Kashmir translated by Maulana Shi'ri

The reign of Akbar occupies a long roll of scholars including poets, historians, calligraphists, philosophers, theologians along with the physicians, painters, musicians and other artists To describe each one of them would fill a volume To get information about them, we must better refer *Badauni* Vol III, *Ain-i-Akbari* Vol I, pp 232-264, *Tabaqat-i-Akbari* pp 389-406, *Nafais-ul-Ma'asir* and *Ma'asir-ul-Umara*

The foremost among the Persian poets at the court of Akbar was Abdur-Rahim Khan-i-Khanan, the illustrious son of the illustrious father, Bairam Khan As a poet of Persian language, he excelled many professional poets at the court He wrote fluently under the pen-name, 'Rahim' Abul Fazl writes that he was a versatile genius and composed verses in

considered under three heads viz. Historiography, Literature proper and Translations.

Akbar was exceedingly intelligent and possessed a fine taste for history, literature, music and fine arts. He had a strong memory and committed by heart some portions of *Diwan-i-Hafiz* and Rumi's *Masnavi*. He composed verses suited to various occasions. Once, he recited the following verses of his own composition before the congregational assembly in the mosque:

خداوندی که ما را خسروی داد
دل دانا و بازوی قوی داد
بعدل و داد ما را رهنمون کرد
بجز عدل از خیال ما برون کرد
بود وصفش ز عقل و وهم برتر
تعالی شانه الله اکبر

His poetical contest with Khan-i-Zaman is very well-known.

A very great impetus to public taste for Hindi, in the reign, was given by his unprecedented patronage to Hindi lore, which led so much fresh stock of Sanskrit and Hindi literature to be translated into Persian. Some notable productions are:

i) *Razm Nama*, translation of *Mahabharat* rendered jointly by Badauni, Naqib Khan, Faizi, Mulla Shi'ri and Haji Sultan, etc.

ii) *'Ayar-i-Danish*, simplified and abridged translation from a Sanskrit book by Abul Fazl.

iii) *Lilawati*, a treatise on Algebra and Geometry translated from Sanskrit by Faizi.

iv) *Ramayan* translated from Sanskrit by Badauni, Naqib Khan and Haji Sultan.

v) *Singhasan Batisi*, the Thirty-two Tales of the Throne, rendered from Hindi by Badauni and

character The work was undertaken in Humayun's reign, with a purpose of writing an encyclopaedia The subjects discussed in the work constitute the current sciences This work needs the special attention of the scholars

Jauhar, though not a very learned man, was the faithful attendant and companion of Humayun in all his adversities He is the author of *Tazkirat-ul-Waqi'at*, a very important work which has a special historical value, as being a faithful and unbroken record of Humayun's private life during his exile It begins with Humayun's fight with Sultan Bahadur-shah Gujarati and ends with Humayun's last days and death by an accidental fall from the staircase of his palace at Delhi

Bayazid was also in the retinue of Humayun during his flight from Hindustan He wrote a work entitled "*Tarikh-i-Humayun*' at the request of Akbar

Other poets of Humayun's court are Mir Waisi, Mir Abdul Latif Qazwini, Maulana Jalali Hindi, Muhammad Ibn-i-Ashraf al-Husaini, celebrated author of *Jawahir-Nama-i-Humayuni*, Maulana Nadiri Samarqandi, Maulana Ilyas, Maulana Junubi, Shaikh Abul Wajid Farighi Shirazi and Khwaja Ayyub All of them have composed verses which show their proficiency in the art of versification

Akbar's reign is the golden age of Indo-Persian art and literature The Hindu and Muslim genius soared to the highest and produced works of which any country may feel proud The patronage of the Mughals attracted more and more Persian poets and writers to India Akbar's court was literally flooded with Iranian poets, philosophers and writers, so much so that India appeared to be Iran

ازبس سحن سرای که رایران به هند رفت

دهلی و آگره گشت ری و اصعهان هند

The imperial patronage was freely extended to Persian and Hindi literature and the emperor showed an equal interest in both The Persian literature of Akbar's time may be

and verses in Hindi also

Shaikh Abdul Wahid Bilgrami was a Hindi-Persian poet His chief works are (i) a commentary on *Nuzhat-ul-Arwah*, a work on Sufism by a celebrated scholar Fakhr-us-Sa'adat at Herat and (ii) *Sanabil*, a treatise on the technical terms of Sufism

Mir 'Alauddaula Qazwini was a historian who wrote *Nafais-ul-Ma'asir*, describing the literary phase of Humayun's reign

Maulana Qasim Kahi composed a *Diwan* consisting of Qasidas, Ruba'is, Masnavis and Ghazals His chronogram on Humayun's death is very significant, natural and striking It is همایوں پادشاہ ارباب افتاد

Another equally simple and suggestive chronogram which he wrote on Kamran's death at Mecca is

کامراں بہ کعبہ مرد

Abul Fazl calls him Miyan Kale and considers him among the foremost poets of Akbar's court He also wrote a masnavi entitled *Gul Afshan* as a reply to Sa'di's *Bustan*

Shah Tahir Dakhani was a Qasida-writer He entered Humayun's service in the first part of his reign but in his later years, he devoted himself entirely to Deccan His poetical works consist mostly of Masnavis and Qasidas in priase of Humayun and Nizamshah Bahri

Yusuf bin Muhammand Hirwai wrote several works of poetical, medicinal and epistolary nature His verses are written under the pen-name of Yusufi His *Riyaz-ul-Insha* is a treatise on the properties of simple and compound medicinal herbs and prescriptions His *Jami'ul-Fawaid* is a work on general medicine and *Badai'-ul-Insha* is a treatise on the art of literary composition

Maulana Muhmmad Fazl is the author of an unpublished Persian work entitled *Jawahir-ul-'Ulum* (The Pearls of Sciences), a voluminous work covering 1628 pages of large foolscap size, closely written in neat, elegant Arabic

the Sultanate period

Mughal Period Indo-Persian literature gets an impetus with the advent of Mughals The Mughals were scholars and patrons of learning Babur was a poet of Turki and Persian His autobiography *Tuzuk-i-Baburi*, was written in Turki It was thrice translated into Persian and has also been translated into several European languages Mrs A S Beveridge's English translation of the *Tuzuk* is the best, as it is done from the original Turki work Babur was also an inventor of a style of poetry in Persian, known as 'Mubayan'

His son Humayun was equally interested in literature He had an aversion of Turki but had a special liking for Persian He was so fond of books that he always used to carry a library with him even during his expeditions Jauhar, the celeberated author of *Tazkirat-ul-Waqi'at* remained with him in all his expeditions Humayun compiled a *Diwan* under the pen-name of Humayun M A Ghani has quoted many ghazals and ruba'is of Humayun One of his ruba'is is worth mentioning

یارب بکمال لطف خاصم گرداں
واقف بحقایق خواصم گرداں
ازعقل جفا کار دل افگار شدم
دیوانهٔ خود خوان و خلاصم گرداں

He has also quoted his masnavi which he composed on the occasion of his conquest of Qandahar His verses include all kinds of poetry except qasida and qat'a

M A Ghani has given a list of 21 foreign and Indian poets attached to his court

Shaikh Amanullah Panipati was a learned Sufi and a theologian He wrote several qasidas in praises of Humayun

Shaikh Gadai Dehlvi the son of the famous poet Shaikh Jamali Kamboh was a follower of Bairam Khan He was a renowned scholar and a poet He wrote Persian Ghazals

Insha and a *Diwan*. Under his patronage, Mulla Abdul Karim wrote a history of Gujarat, entitled *Ma'asir-i-Mahmudshahi* which is referred to in Nizamuddin Ahmed's *Tabaqat-i-Akbari*

In Gujarat, Fazlullah Zain-ul-'Abidin entitled Sadr-i-Jahan, who flourished during the reign of Mahmud Beghra, wrote a general history

In Bijapur, Mahmud Ayaz wrote *Miftah-us-Surar-i-'Adil Shahi* in about 1516 A D It is a book on sex, describing the peculiarities of women

Some useful Sanskrit works were translated during this period A Sanskrit work on music and dancing was translated into Persian by Abdul-Aziz Shams of Thaneswar A masnavi based on a Sanskrit work and describing the love story of Lork and Chanda was written in Persian

Durgarasi's *Salihotra* was translated into Persian by Abdullah bin Safi under the orders of Bahmani Sultan Ahmad Shah I This work describes various breeds of horses, their qualities, faults, their diseases and cure, etc A Sanskrit work on medicine was translated into Persian by Miyan Bhuva and was named *Ma'dan-ush-Shifa-i-Sikandari* or *Tibb-i-Sikandari* It was dedicated to Sikandar Lodi

Zain-ul-'Abidin Shah of Kashmir (1420-1470) got the *Mahabharat*, *Kathasarit Sagar* and *Raj Tarangini* of Pandit Kalhan translated into Persian At the instance of Firuzshah Tughluq, a work on philosophy, divinity and omens was translated into Persian, under the name of *Dalail-i-Firuzshahi*

We can see from the above description, that the period of Sultanate of Delhi was full of literary activities The writers were all Muslim scholars who wrote mostly in Persian Their works can be divided into three categories viz historical, religious and literary Historical works are far more in number They have a standard of their own and can be used as a definite source-material for a history of

Firuz Tughluq, was a patron of learning. He used to give 36 lakhs of *tankas* (coins) to learned men and poets, every year He has himself written an account of his reign under the title of *Futuhat-i-Firuzshahi*

Shams Siraj 'Afif was a prominent scholar of his court 'Afif's *Tarikh-i-Firuzshahi* is a history of the reign of his patron in five parts It begins where Barani ends, and covers the reign of Firuz Tughluq

Muhmmad Bihamad Khani was an eminent scholar, whose *Tarikh-i-Muhammadi* comes upto 1439 A D He wrote this book after giving up his service and becoming a hermit

Sayyid and Lodi periods also had their literary achievements Sikandar Lodi was a scholar and a poet He wrote verses under the pen-name of Gulrukh

The most important poet of his time was Shaikh Jamaluddin of Delhi (Jamali Kamboh) He is known for his works viz *Siyar-ul-'Arifin* and *Mihr-u-Mah* He called on Babur after his success at Panipat and praised him Another eminent scholar of the Lodi period was Shaikh Abdul Quddus Gangohi But whereas Jamaluddin won Babur's favour, Abdul Quddus incurred his wrath

With the decline of Tughluq dynasty, some provincial kingdoms came into existence A good deal of literary activity is found there too In Sindh, Sayyid Muin-ul-Haq wrote *Manba'-ul-Ansab* which gives an account of the Sayyids of Bhakkar

In the Deccan, the rulers of Bahmani dynasty were not only the patrons of learning but were also learned themselves Sultan Tajuddin Firozshah was skilled in astronomy and erected an unfinished observatory at Daulatabad

Khwaja Mahmud Gawan, entited Sadr-i-Jahan and Malik-ut-Tujjar was the famous wazier of Bahmani kingdom He was a great scholar He invited celebrated Jami to the Deccan His most famous work is *Riyaz-ul-Insha* Prof M I Dar holds it in great esteem His other works are *Manazir-ul-*

The popularity of Persian poetry during this period was so wide spread that qawwals, musicians and even dancing girls were all interested in Persian poetry and knew by heart the ghazals of the then living poets like Sa'di, Khusrau and Hasan

It is not out of place to record here the attempt of Sultan Shahid (Prince Muhammad) to create a Shiraz in India He was at that time the Governor of Multan. He collected the best poets there in the hope of making it the Shiraz of India He conferred the title of Amir-ush-Shua'ra on Khusrau He twice invited Sa'di Shirazi to come to India The prince was so sure of Sa'di's arrival that he planned to appoint him the head of an institution named Khanqah-i-Sa'diya, proposed to be built at Multan But Sa'di did not come on plea of old age and wrote

در هند خسرو بس است

Ziyauddin Barani is India's first great historian who wrote his famous history entitled *Tarikh-i-Firuzshahi* He was born at Baran, in the district of Bulandshahar in U P He was a member of the famous trio — Khusrau, Hasan and Barani He had a taste for Persian poetry His qasidas, qat'as and ruba'is are considerably nice But he is known more for his history The style of his Tarikh is direct but the diction is highly ornate and is interspersed with verses His total works are seven, more important of them being Inayat-Nama, Hasrat-Nama and Tarikh-i-Firuzshahi

Badruddin Muhammad of Chach (Tashqand) was a great scholar and a renowned poet of the court of Muhammad Tughluq He composed poems in praise of his patron His two works viz *Diwan* and *Shahnama* are well-known

Isami was another historian of the age His *Futuh-us-Salatin* is written on the model of Firdausi's *Shahnamah* It is a history in verse of the Muslim rulers in India from the time of the Ghaznavids upto 1350 A D It is interesting to note that this work was dedicated to 'Alauddin Hasan Kangu

Khusrau's merits did not appear either in Iran or in India during the reigns of Sultan Mahmud and Sultan Sanjar

Khusrau had many titles to his credit He was called Amir, Turkullah, Malik-un-Nudama, Khatim-ul-Kalam, Tuti-i-Hind and Sultan-ush-shu'ara

M A Ghani says, "While Firdausi is, undoubtedly, a master of Masnavi, Sa'di of Ghazal and Kamal-i-Isma'il, Khaqani, Anwari, Zahir and 'Urfi of Qasida, our poet is a master of all, with the credit of completing the books like *Ghurrat-ul-Kamal* and *Matla'-ul-Anwar* within fifteen days each "

His Hindi poems are said to be as large in bulk as his Persian poems are But Ghani maintains that Khusrau's genuine Hindi poetry does not survive He writes at one place, "The utterly uncritical way in which the bulk of *Jawahir-i-Khusrawi* (a collection of his Hindi Urdu verses) was prepared and passed by the Khusrau Committee constituted at Aligarh makes the work totally unfit for reference '

The second great poet of the age was Khwaja Hasan Sajzi Dehlavi His ghazals are considered superior to those by Amir Khusrau Ziyauddin Barani, the contemporary historian relates that Hasan, during his very life time, was given the title of Indian Sa'di, an equal status with Shaikh Sa'di, who was at that time living in Iran

Hasan's works are his *Diwan* and his prose work entitled *Fawaid-ul-Fuwad*, which he wrote to please his spiritual guide, Shaikh Nizamuddin Auliya of Delhi His elegy in prose on the death of Sultan Muhammad, better known as Khan-i-Shahid, is very noteworthy He wrote it in prose because his friend, Amir Khusrau wrote such elegy in verse which was really unsurpassed

In his youth, he lived a free unrestricted life but later on, he became a disciple of Shaikh Nizamuddin Auliya and lived the pious life of a Sufi He died in 738 A H

Badr-i-Chach and Qazi Zahir Dehlavi

Khusrau is the most prominent poet of Hindustan whose composition knew no distinction between 'Persian Persian' and 'Indian Persian' Even the best poets of Iran had to acknowledge the purity and grace of his poetry He selected Ghazal and Masnavi forms to express his themes His ghazals are sweet and musical He was an adept in music . his voice was extremely sweet and melodious like the great Rudaki He invented Sitar by combining the Indian Vina with the Persian Tambura ?

As a masnavi writer, he may be ranked along with Firdausi, Nizami and Jami

His prose and poetry works consist of about four to five lac of lines and they are about 92 in number

His *Khamsa* consists of five masnavis viz *Matla-ul-Anwar, Shirin Khusrau, Majnun Laila, Aina-i-Sikandari* and *Hasht Bihisht* These five masnavis were written in reply to the masnavis of Nizami Ganjavi

Some of his other notable works are .

i) *Ghurrat-ul-Kamal* a collection of his qasaidas

ii) *Qiran-us-Sadain* a masnavi describing the meeting of Bughra Khan, the ruler of Bengal and his son, Sultan Kaikubad

iii) *Dulatrāni (Duwulrani) Khizarkhan* a masnavi describing the love of Khizarkhan and Devalrani, the daughter of Karan Waghelo, the Raja of Gujarat

iv) *Nuh Sipahr* an ambitious work, containing like the nine skies, nine chapters, each of which has a different metre In this work the poet refers to India's climate, her flowers, animals and birds the religious beliefs and language of the people He compares India to the Garden of Eden and considers her to be superior to other countries in the world

Distinguished critics are of the opinion that a poet of

renowned poet He wrote several poems in commemoration of the conquests made by Iltutmish

Shihabuddin Mehmarah of Badaun was a great Qasida-writer, who was patronized by Sultan Firuz Shah His style of writing and trend of thought was followed by 'Urfi

During the reign of Sultan Nasiruddin Mahmud, Abu 'Umar bin Muhammad al-Minhaj Siraj Jaujzani produced a very important work on history and named it *Tabaqat-i-Nasiri* It begins from the earliest times and concludes with the reign of the Sultan He was a Sufi and held the post of Grand Qazi of Hindustan Besides being a historian, he was also a poet His Qat'as and Qasidas deserve to be specially mentioned

Another poet of great merit was Malik-ul-Kalam Amir Fakhruddin 'Amid Loiki who may easily be reckoned among the greatest qasida-writers of the age One of his qasidas, in praise of Sultan Sanjar, is noteworthy He has cleverly made therein, ahu *radif* and khar kar, bar *qafiyah* This was a novelty in the art of qasida-writings In his later days, 'Amid gave up panegyric and took to Sufism, singing the praise of Allah Holy Prophet and the love for Him

Nuruddin Muhammad 'Awfi was also a prominent scholar attached to the court He was the author of *Lubab ul-Albab* and *Jawami'-ul-Hikayat wa Lawami -ur-Riwayat*

It appears from the above description that the general trend of the Persian poetry under the Ghori and the Slave dynasties was more historical than panegyric Even qasidas were written to commemorate the victories or campaigns of the Sultans Besides, many poets were influenced by Sufism They produced poetry of a really high order

Khiljis Tughluqs and Balbans This is a golden period in the history of Indo-Persian literature It produced the Five Wonders خمسہ متحیرہ whose contribution to Persian language and literature is of immense value They are Amir Khusrau, Hasan Sajzi, Ziyauddin Barani

He settled in Ajmer Perhaps he was the first to come and light the candle of Sufism in upper India by laying the foundation of a regular school for the teaching of the Sufi cult

He was the greatest lyric poet of his age His poems are a store house of transcendental thoughts beautifully ordered and forcefully expressed Of all the Persian Sufi ghazal writers like Sa'di, Hasan, Hafiz and Jami, his poetry closely resembles that of Hafiz But his wine, tavern, cup bearer and the object of adoration are more celestial than the wine, rose, bulbul and the tresses of the Beloved of Hafiz Khwaja's poetry is, undoubtedly, pregnant with great spiritual truth and is symbolic of Divine love ?

Some great poets like Tajuddin Hasan and Qazi Hamid of Balkh also adorned the Ghori court

Slave Dynasty After the death of Sultan Mu'izzuddin, the nobels of the court unanimously chose Qutbuddin Aibek to succeed him Aibek followed the cultural tradition of his master He patronized men of learning and letters and gave fabulously rich gift to them—sometimes a lac of rupees for a single ode. Hence, he was called *Lak-baksh* He was succeeded by his son known as Iltutmish or Altamash During his reign, so many poets arrived from Persia One noted poet was Nasiri from Khurasan His Qasida was highly praised and appreciated by Sultan Sultan ordered 53,000 coins to be awarded to him, as the Qasida consisted of 53 lines.

Nasiri was a distinguished poet He was a direct descendant of the famous Sufi saint, Shaikh Abu Sa'id Abul Khair

During this period, Chingizkhan's brutal treatment of the Muslim divines and men of letters, compelled many poets to seek resort in India Amir Ruhani Samarqandi was such a poet He was received warmly by the Sultan who rewarded him profusely for his Qasidas

Tajuddin Dabir was a native of Delhi He was a

tan was Mu'izzuddin Muhammad bin Sam, surnamed Shihabuddin Ghori, who occupied Lahore in 582 A H , conquerred the whole of the Panjab and held his court at Delhi

Ruknuddin Hamzah was a distinguished writer and poet of his time He was the poet-laureate of the Ghori Sultan Unfortunately his works are not preserved

Another great name was that of Shihabuddin alias Muhammad Rashid whose pen-name was Shihab He was born at Ghazni but lived most of his life in India 'Awfi describes him as 'a king among poets' and 'a moon among stars' His compositions consist chiefly of Qasida, Ghazal, Ruba'i and Qat'as

Another famous poet of the period was Nazuki of Maraghah He was a poet and was deeply learned in ethics and jurisprudence

But the place of pride must be given to Imam Fakhruddin Razi, the famous divine who preached Sultan's army once a week The greatness of his soul and the excellence of his preachings can be estimated from the following verses

اگر دشمن نسازد با تو ای دوست
ترا باید که با دشمن بسازی
وگرنه چند روزی صبر فرما
نه او ماند نه تو نه فخر رازی

Does this not remind us of the teachings of Christ and Gandhi ?

Another significant event of this period is the emigration of some learned Sufis from Persia to India They imparted spiritual instruction and propagated mystical ideas among the people Their teaching was conducted partly in Persian and partly in local Prakrits, which the Persian Sufis made a special effort to learn

Such was the state of religion and society when Khwaja Mu'inuddin Chishti arrived in India from Persia in 556 A H

by Persian historians and even by 'Awfi He quotes the verses of Mas'ud himself, fixing Lahore as his birth place

مولد م لوهور و ار لوهور دور   ویحك ای لوهور بی تو کی سرور

Mas'ud is rightly admired by Amir Mu'izzi, the poet-laureate of the court of Malik Shah Seljuqi and Adib-i-Sabir They hailed him not only as their master but as their lord in the realm of Persian verse. The universal esteem in which his poetry was held in Persia is a real asset to India's achievement in the art of Persian versification Ghani concludes by saying that Mas'ud was the second great poet after Abul Faraj Runi, who was a genuine Indian product .

Abul Faraj Runi s birth place was a small town named Run or Ruyan near Lahore Awfi and Badauni hold this view but the Persian biographers declare him to be a Persian just as they did in case of Mas'ud Anwari declares his desire to imitate Abul Faraj s poetry and Faizi acknowledges him as his superior and guide, when he says,

د وی که توان کرفت ارشعر   ارشعر ابوالفرج کـرفتم

It is a matter of pride for India that Lahore produced a poet of the stature of Runi whom the great Anwari imitated Anwari, about whom is said

د رشعر سه تن پیمرانند   هرچند لانبی بعـدی

ابیات و قصیده و غزل را   فردوسی و انوری و سعدی

The great Sufi poet Sanai was a resident of Ghazna , but he had a long stay in India which had influenced his thought and style He often gave vent to Indian ideas and used Indian words in his Persian compositions, as is evident from his following verses ,

نه دران معده خدرهٔ میده   نه دران دیده قطرهٔ پانی

لنگهت کر ترا کند فربه   سیر خوردن ترا ز لنگهن به

Ghori Dynasty India produced many great poets during the reign of the Ghori Sultans. The first Ghori king of Hindus-

The reign of Sultan Mahmud is significant from the point of view of the growth of Persian language in India His conquest was more effective in introducing the people of India to this tongue, while his patronage gave it popularity It grew rapidly in the more congenial and healthy atmosphere of the Indian soil After his conquest of the Panjab, the medium of his dealing and communication with the Indian rulers and the masses, was Persian Hundreds of people of India came in contact with his army and learnt the rudiments of Persian and became acquainted with Persian manners and customs The Persian nobles and soldiers gained knowledge of Indian dialects and civilization, because of their daily transaction with the merchants and labourers This is evident from the fact that Minuchehri, a poet of Mahmud's court, has used *Hindi* words *in his qasida in* which he says

الا تا مومناں دارید روزہ　　الا تا ھندواں کیرید لنگھں

It is no exaggeration to say that the poetic taste of the people acquired in the Ghazni court of India, was keeping pace with the progress made in Khurasan Probably it was for this reason that the later Ghaznavid Sultans finally declared Lahore to be the metropolis of their empire in 429 A H , and it is no wonder if India, at this stage, produced poets, who in general merit, equalled their Persian colleagues

During the reign of Sultan Ibrahim, Abu Nasr Farsi, better known as Adib arrived and stayed at Lahore He founded a university at Lahore, called Khanqah-i-Abu Nasr or according to 'Awfi, Khanqah-i-'Amid It remained, for centuries, the centre of Persian and Arabic culture in the East

Abul Faraj Runi and Mas'ud Sa'd Salman were born in Muslim families which had migrated to Lahore from Khurasan Both of them were great Qasida writers of repute and have sung Qasidas in praise of the Sultans M A Ghani refutes the arguments of assigning a Persian home to Mas'ud

Even before the Ghaznavids, the Persian language had entered Hindustan The provinces of the Panjab and Sindh were particularly affected, since large number of foreigners has been coming to India for trade and travel They had established social relations with Lahore, owing to the innumerable Persian families having come and settled there even before Islam For these reasons, Persian civilization and the Persian language were not alien to the Panjab

Hence, when the Ghaznavids established themselves in India in the 11th century, Lahore became an important centre politically as well as socially, equal to Ghazna itself There was a free and profuse intercourse between the different parts of Iran, Afghanistan, Khurasan and the Panjab Scholars migrated to the conquered territory, settled down there temporarily or permanently and laid the foundation of the Indo-Iranian culture and literature

Mahmud was the founder of the Ghaznavid dynasty He was a great patron of learning He invited many eminent scholars to his court, one of them being Abu Raihan Biruni There are contradictory views about his being a native of Sindh or Khwarazm Several Arab writers have mentioned that there existed a city of the name of Birun in Sindh M A Ghani also admits the fact but denies the claim of that city to be the home of Biruni

However, it remains a fact that he was closely connected with India and her culture He laboured hard for acquiring knowledge of Indian arts and sciences His popular literary work is *al-Hind*, which is directly concerned with India, In it, the sciences of the Hindus, their religion, philosophy, astronomy and beliefs have been described in detail It is a complex history of the Hindus

Biruni's works are mostly Arabic and yet his mastery of the Persian language and literature is evident from the fact that he was a Persian by birth and origin Of course, he has not used Persian as a vehicle of thought in any of his literary works

or the impact of cultural contacts of the Hindus and the Muslims, it would be worthy to quote Mr Titus He says, "When all is said, there seems to be little doubt that Hinduism has wrought a far greater change in Islam than Islam has wrought in Hinduism, which still continues to pursue the even tenor of its ways with a complacency and confidence that are amazing"

Turning to Indo-Persian literature, it would be proper to divide the whole span into three broad divisions Indo-Persian literature produced during (i) the Muslim rule at Lahore (ii) the Delhi Sultanate and (iii) Mughal period and thereafter

The downfall of the Mughal empire, the emergence of Urdu and the displacement of Persian by English as an official language have all contributed to the decline of Persian literature in India for the past hundred years and more

With the cessation of Mughal rule in India, Persian also ceased to be the court language (of the Mughals) It was replaced by English Urdu and Hindi became the languages of literature Urdu, though the fruit of Hindu-Muslim contact, is no longer an Indo-Iranian language It is purely a modern Indian language Moreover, the people of India, under the British rule, remained purely Indians, till the bifurcation of India into Bharat and Pakistan Under the circumstances, the literature produced by Indians or even Pakistanis, both guided by their national pride, can no longer be termed as Indo-Iranian literature Dr Iqbal, however, was an exception to this rule He was an Indian, who later on declared himself to be a 'Muslim of the world He claimed سارا جہاں ہمارا As a true Muslim, his works come within the purview of Indo-Iranian literature Hence, my endeavour will be to describe Indo-Iranian literature, beginning with the coming of Islam to India and ending with the rise of Iqbal in the bright and lustrous soil of the Panjab in India-the place of pride for both the beginning and the end of Indo-Iranian literature

In the matter of food and ornaments, the Muslims were very greatly influenced by the Hindus The chewing of betel leaf became popular with them Highly seasoned food with rich spices and chilly found favour with them The ornaments such as ring, necklace, ear-ring, etc which otherwise were forbidden by Islam, began to be used by rich Muslims

Hinduism had some influence on Muslim religious thought and practices also In this respect, the learned remarks of Dr Wahid Mirza are worth noting He writes, "The cumulative effect of the presence in large number of such saints and ascetics (as qalandars and begging friars) was the transformation of Islam in India from a simple and puritanic religion, with emphasis on the performance of outward legal duties (Takalif-i-Shari'a) to a complex devotional creed in which miracles and superstitions combined of course with saint worship and played an important role It became a common practice now to get oneself attached to a spiritual director, who alone, according to a popular belief, could guarantee bliss and happiness in this life and the life hereafter "

The Islamic architecture was so greatly modified by Hindu tradition that it ceased to be pure Islamic The buildings erected by the Sultan and emperors were the result of the united genius and efforts of Hindus and Muslims alike Muslims took to Hindu art of painting, music and some other fine arts Though Persian was their literary and court language, they had to make compromise with Indian languages and the result was the birth of Urdu

Similarly Muslim manners and customs were also influenced Some of the aristocratic Muslim families assimilated the Hindu custom of *Sati* and *Jauhar*, Faizi praises the love of a *Sati* in the following verse

همچوں هندو زن کسی در عاشقی مردانه نیست
سوختن بر شمع مرده کار هر پروانه نیست

Summing up the discussion on the cultural give and take

Deo

The Mughal school of painting considerably influenced the Hindu ideas, technique and form of the art The impact of the Mughal art completely transformed the Rajput school of painting and became responsible for the birth of the Kangra school in the 18th century

However, in the art of Music, the Muslims were considerably influenced by Hindus Music among the Muslims was considered to be an irreligious pursuit Hence, it was strictly forbidden by many orthodox Muslim rulers like Aurangzeb Only Akbar took keen interest in it Muslims began to be fond of music since Akbar's time and some of them even excelled the Hindu musicians in the art of Hindu classical music Great names in this field are of Muslims Besides Tansen, Baba Haridas and Baba Ram Das during the reign of Akbar, there were great musicians like Jahangir Dad, Parvez Dad, Khurram Dad, Makhu, Hamzah, Chatur Khan, Durang Khan and Lal Khan

The Muslim social life was equally influenced by the Hindu social organization and culture The Indian converts to Islam could not but retain some of their Hindu notions and practices The worship of saints and shrines is only another form of Hindu worship, which the converts could not shake off The Muslim festivals began to be celebrated in India, with pomp and display, like the Hindu festivals The festivals of Shab-i-Barat was celebrated like the Hindu stival of Shivratri, with a night-long vigil, bustle and noise The 'Aqiqa and Bismillah ceremonies were observed in much the same way as the Hindu 'mundan' and vidyarambh' sanskar Decoration of the bride at the time of marriage is a result of Hindu influence, the *haft-o-nuh* is only another name of the *Solah Shringar* of the Hindu bride A sort of caste system also arose among the Muslims, which can be seen from the fact that 'a Sayyid, a Pathan, a Turk or a Shaikh' would hardly think of a matrimonial alliance with a person of lower rank i e one outside his *Qaum*

that birth was no bar to approach the religious salavtion. Even the Bhakti movement, was to some extent influenced by Islam in India Hindu saints preached the fundamental equality of all religions and the unity of Godhead Sufism influenced the Hindu society and was in turn influenced by Hindu Vedanta Some of the Sufi saints of Chishti order lived and acted liked Hindu saints and adopted a sympathetic attitude towards the Hindus The liberal treatment given to the Sudras and untouchables was a direct result of the Muslim influence on Hindu thought

But it had also a diverse effect on Hindus The missionary zeal of Islam strengthened conservatism among Hindus Caste rules were made more rigorous New rules of conduct were formulated in *Smritis* Hindu reformers wrote books prescribing a rigid religious life for the people Early marriage was brought in Marriage of a girl after 12 was declared to be sinful Strict purdah was also enforced

Indian languages were also influenced by Persian Arabic, Turki and mostly Persian words entered into Hindi, Bengali, Marathi, Gujarati and other Indian languages including the languages in South, though to a lesser degree Dr A.L. Shrivastava says, "A very important cultural impact of Islam was the birth of the Urdu language, a product of the joint efforts of the two communities "

Muslim contact brought about a change in the method and terminology of the games like hunting and also in the art of war The Mughal system of warfare was adopted by Hindu Rajas The introduction of artillery and a new mode of warfare, changed the system of defence of Hindu rulers

But the most remarkable influence of Islam was in the domain of fine arts, particularly in architecture Rajput rulers imitated the Mughal style of architecture and introduced it in their palaces as in Amber, Bikaner, Jodhpur and Orchha Even some temples of Brindaban assimilated the Mughal style of architecture, as in the temple of Govind

and Prof Humayun Kabir that the 'Bhakti movement came into being as a result of the Islamic contact' These views are also denied by other equally great minds. What I intend to stress is that Hindu and Muslim cultures have much in common. Dara Shikoh's *Majma'-ul-Bahrain* is a last word on this subject. Hinduism and Islam are two great oceans which met in India and produced a far reaching effect upon each other

Islam and Hinduism flourished, side by side, in India, for a period of over 900 years It is, therefore, a great folly to maintain that they remained unaffected and pure Their mutual effect cannot and should not be overlooked Akbar's 'Din-i-Ilahi' could be more of a political nature than of a religious one But some saints like Kabir and Nanak definitely tried to bring about some sort of compromise when they preached something acceptable to both the Hindus and the Muslims

They emphasised the fact that Hinduism and Islam were two different paths leading to the same destination and that Rama and Rahim, Krishna and Karim or Allah and Ishwar, were different names of the same Almighty They condemned priestly ritualism and formalities of both religions and emphasised devotion and true piety

It is a sad situation that both Hindus and Muslims rejected their preachings However, we must sincerely record the fact that such attempts were actually made The attempts failed because they were aimed at bringing about a compromise in their religious beliefts And, it is a universal fact that the orthodoxy, anywhere in the world, moves very hesitatingly

In other aspects, especially in social matters, their mutual contact has produced definite results

The Hindu society was influenced by the Muslim in two respects Firstly, some of the democratic principles of Islamic social organization were borrowed by Hindus The Hindu reformers stressed the equality of castes and preached

illustrate and lead to the *'ishq-e haqiqi* (divine love).

متاب ارعشق رو کرچه محازیست

کہ آں بہر حقیقت کار سازیست

But Persian Sufism, in India, has taken up other illustrations, drawn from Indian life and environment e.g *Nal Daman* of Faizi, *Padmavat* of Malik Muhammed Jaysi, *Chitravali* of the sufi poet Usman, *Lorikchanda* (*Chandayana*) of Maulana Daud, *Mrigavati* of Kutban and *Madhu Malti* of Manjhan

Whatever may be the origin of Persian Sufism, there has been a great cultural affinity between the Persian Sufism and Hindu Bhakti cult Even Dr Iqbal has admittted this fact He says, "It must, however, be remembered that some later Sufi fraternities (e g Naqshbandi) devised or rather borrowed from the Indian Vedantists, other means of bringing about this realisation They taught, imitating the Hindu doctrine of *Kundalini*, that there are six great centres of light of various colours in the body of man It is the object of the Sufi to make them move, or to use the technical word, 'current', by certain methods of meditation and eventually to realise amidst the apparent diversity of colours, the fundamental colourless light which makes everything visible and is itself invisible The continual movement of these centres of light through the body and the final realisation of their identity, which results from putting the atoms of the body into definite courses of motions by slow repetition of the various names of God and other mysterious expressions, illuminates the whole body of a Sufi, and the perception of the same illumination in the external world *completely extinguishes the sense of otherness*'

And when there is realisation or when the Sufi reaches the last stage of his path he cries out, like Mansur Hallaj-ana al-haqq which is nothing but a cry of Sohni of a Hindu devotee

Similarly there are learned opinions of Dr Tarachand

They would start the game with the following:

هست کلید در گنج حکیم

بفصل بسم الله الرحمن الرحیم

And thereafter, *Bait* after *Bait* were reproduced. This game was so popular that in Surat, even the Nagir gentlemen would play it before starting their caste dinner.

This shows how intensely the Persian way of life was adopted by the Nagirs of Gujarat and how much enamoured they were of the Persian language and literature

Another aspect of Indo-Iranian culture is visible in the works of the great Sufis who settled in India and produced a miraculous effect upon the Hindus Dr Iqbal negates all the theories put forward by many Indian and European writers about the origin of Persian Sufism. "Von Kremer and Dozy derive Persian Sufism from the Indian Vedanta , Merx and Mr. Nicholson derive it from Neo-Platonism while Professor Browne once regarded it as Aryan reaction against an unemotional semetic religion ;" says he and adds, "it appears to me, however, that these theories have been worked out under the influence of a notion of causation which is essentially false "

Here again, we do not enter into the merits and demerits of the arguments put forward by these learned men However, there is a striking resemblance between Persian Sufism and Hindu Bhaktimarg, a fact which cannot be denied Sufism is a path which a devotee has to tread upon while proceeding in search of Divinity He has to pass through the four stages of *shari'at*, *tariqat*, *haqiqat* and *ma'rifat* Bhaktimarg is also such a path There are innumerable difficulties which the traveller on the path has to experience Atlast he unites with his beloved according to Bhaktimarg

Many masnavis have been written by Sufi poets by way of illustrations of the Sufi love-*Laila Majnun*, *Khusrau Shirin*, *Salman wa Absal*, *Bilqis Sulaiman*, *Yusuf wa Zulikha*, etc

Their themes, though *'ishq-e majazi* (physical love)

Mathematics and Ayurvedic system of medicine

Same was the case with Hindus They were attracted to study Persian for various reasons Persian was the Government language and it was used in all matters, political, literary, administrative and religious Hindus, especially, the Nagirs of Gujarat and Kayasthas all over India, studied Persian and acquired proficiency in it They became masters of Persian language and literature, so much so that they produced excellent works on History, letter-writing and pure literature They adopted the fashion of keeping a diary Most of them worked as Waqia Nigar, Katib and Ruq'a Navis or Munshi

Jagjivanram, Mehta Sukhram, Mehta Sunderlal, Munshi Durijanmal, Mehta Sobharam, Madhavdas, Kishanji Bed, Munshi Bhalchand have been great Ruq'a-Navis

Shivlal, Munshi Nandlal, Kishenji Bed, Bhavanishanker Rai, Mehta Sobharam, etc kept diaries which have been very popular They have been a source of authentic information about the life of the people of their time

Some Nagirs were almost mad after Persian They even persianised their names We find such names as Majlisrai Sahebrai, Daulatrai, Hukumatrai, etc

It is said that one Sahebrai was offering his *Sandhya* (prayer) in Persian One Mitharam has recorded his name in Persian, in the books of the Brahmin priest at Trimbak, a place near Nasik

It is reported about a Nagir officer that in a ceremony called 'Pind-dan', his priest arranged the Pinds (balls prepared from flour of wheat or rice) but they rolled aside That officer, in rage, cried out,

مادر بخت پیدو میروید

His priest also knew Persian and retorted—

صاحب به کجا می روید به مکه می روید .

Baitbazi' was a game of common interest among Hindus and Muslims , Nagir boys were expert in that game

Mahiyar Navroji Kutar (died 1940), Dua-i-Nikah, Qissa-i-Darweesh wa Ganj-i-Zar Diwan-i-Jamsheed Goolsan-i-Farhang, Khubinama-i-Din-i-Zarthoshti and the Persian translation of Aesop's Fables

Persian is learnt with interest, even now, by the Parsi boys and girls of South Gujarat

And then came Muslims Muhammed bin Qasim conquered Sindh and Multan, then Ghaznavid rule in Sindh and the Panjab and at last Sultanate and Mughal rule in India with their seat in Delhi

It is not within the scope of this paper to discuss the much controversial problem of how Islam spread in India-whether by sword or by sweet will Much is written about it and pages have been filled by arguments both in favour and against 'persecuted conversion' The religious policy of the Muslim rulers has always been a chapter in any book written on Indian culture It is needless to harp on the same string Suffice it to say that today Muslims form a *major minority in India* They *are Indians from all points* of view They are brothers to Hindus, Sikhs, Jains and Christians If Amir Khusrau took pride in being an Indian Turk, Dr Iqbal also sang at the top of his voice

سارے جہاں سے اچھا ہندوستاں ہمارا

ہندی ہیں ہم وطن ہے ہندوستاں ہمارا

This feeling of brotherhood and religious tolerance of Indian Muslims is the brightest phase of our Indian culture

Even during the medieval period when there was no systematic educational system evolved by the Muslim rulers, there was a free intercourse between the Muslims and Hindus in the field of education Muslim usually studied in Maktabs and Madrasas and followed the Dars-i-Nizamia prescribed by Mulla Nizamuddin in the beginning of the 18th century A D However those Muslims who were eager to get knowledge of the different branches of science joined the Hindu Pathshalas and studied Astronomy

After the Arab conquest of Iran, Iranians of the Aryan race, submitted to the will of God and became Muslims in the real sense of the word. They embraced Islam and accepted the divine creed of Allah and His Prophet The Aryan religion of Zoroaster in Iran was substituted by the Semetic religion of the Arabs There was a shipwreck but not all was lost. Persian culture and language escaped the shipwreck Perhaps it was not possible for the Arab culture to swamp the culture of Iran Thus Arabs conquered Iran but in turn, the Iranians conquered the nomadic but faithful and deeply religious Arab mind Iranian culture brought about a change in Islam by introducing Sufism to it The cultural relation of Persia with Arabia is a case of the captive capturing the captor

But some Iranians did not embrace Islam They came to India, settled in Gujarat and brought with them all that was left of their belongings-their religion, their culture and their way of life They brought with them their Holy Atash They mixed with Indians and today they have been no less Indians than the original Indians

They came and brought with them their religious books They were written in Pehlavi They had to remain in constant touch with their Zoroastrian brothers in Iran Hence, they developed the taste for Persian Their Mobeds were great scholars of Persian language They have written much in Persians , of course most of it is of religious nature-books on subjects relating to religious 'Riwayat' We can collect information about the contribution of Parsis to the Persian literature from the Kama Oriental Institute, Bombay University Library, The Mulla Firoz Library, Collection of Colophons of Dr J M Unwala, etc

Shri Krishanalal Mohanlal Zhaveri has given a list of about 50 Persian works of Parsis in his book, *Farsi Granth written by Gujaratis* It includes Riwayat, Munajats, Vandidad, Pandnama, Asfandiyar— namah, Qissa-i-Sanjan, translation of Firdausi's *Shahnama* in Gujarati by Ervad

critics, including the celebrated Shibli believe that he had written Hindi poems. Dr. A.L. Srivastava writes, "In view of what Amir Khusrau has himself written in the introduction to his famous Diwan entitled *Ghurrat-ul-Kamal*, there should be no room for any doubt regarding his authorship of Hindi couplets, much less about his using Hindi words and expressions in his poetry Amir Khusrau was a man of genius and was proud to have been of Indian origin He says, "I am an Indian Turk and can reply to you in Hindwi I have no Egyptian sugar to talk of Arabic" He further says, 'As I am a parrot of India, ask me something in Hindwi that I may talk sweetly' In the introduction of his third Diwan, he writes, "I have scattered among my friends a few chapters of Hindwi poetry . etc"

Thus Urdu, since its formation, much before the Sultanate period, has been an effective means of bringing about the cultural contact between the Muslims and the people of India, the rulers and the ruled

India's relation with Iran, as we have seen, is very old The relations continued warmly even during the time of Anushirwan-i-Adil He sent his learned minister Hakim Barzuya to India to fetch the famous book of *Kalila wa Dimna (Panch Tantra)* from the court of the Panjab kings Hakim Barzuya was a great scholar of Sanskrit and Pehlavi He copied the book, carried it along with him and thus immortalised the names of both himself and his king. The book was translated into Pehlavi, then into Arabic and from Arabic into Modern Persian prose and verse Thus the contact between Iran and India continued to be very close

Late Jawaharlal Nehru in his 'Discovery of India' has stated, "Among all the nations and races who have come in contact with India, none of them has so everlasting an influence on our culture and civilization as that of the Iranians"

his language and kept it to its lowest degree. He says :

بسی رنج بردم درین سال سی

عجم زنده کردم بدین پارسی

However, Arabic, being the language of religion for the Muslims of the world, had its effect on Persian language, and Modern Persian, since then, has received a great deal from Arabic language and thought

Same has been the case with Urdu in India Muslims in India had to communicate their ideas with the Indians Consequently, Urdu, the language of the camp, came into existence Lahore and Delhi were centres of the Muslim rule Muslims had to learn some language, in order to keep contact with Indian people They learnt the dialect, which was spoken by the people residing near about Delhi and Agra It was Khari Boli, in which they freely mixed their own words Thus Urdu-i-Mu'alla came into existence, it was originally called 'Zaban-i-Hindwi' Abdul Fazl called it 'Zaban-i Dehlvi , later on it came to be known as Urdu

It is not within the scope of this paper to discuss the various theories propounded by modern scholars with regard to its origin There are views about its emergence from Brijbhasha, Panjabi, Sindhi, Harianvi and Khari Boli The fact that Urdu was never known as Sindhwi, Panjabi, Lahori Multani or Harianvi, but was always known as Hindwi or Dehlvi, bears ample proof that it emerged from Khari Boli Dr A L Srivastava maintains this view and says that, for at least three to four hundred years, Hindi and Urdu had a common history and vocabulary, their grammar and structure are even now identical Upto the sixteenth century, the language used by Amir Khusrau and the succeeding writers was claimed to be Hindi, by the scholars of Hindi and Urdu and by the scholars of Urdu

Regarding Amir Khusrau's Hindi poems, much has been said by critics Dr M A Ghani maintains that Amir Khusrau never wrote Hindi poems but almost all other

Indo-Persian Language, Literature and Culture

Prof S.M. Mehta

India and Iran have been neighbours and have had cultural connections with each other since time immemorial Indian Aryan civilization and Iranian civilization are among the oldest civilizations of the world, both had close affinity since Vedic-Avesthan time Their language, religious beliefs and the way of life were the same, as both belonged to the Aryan race The word 'Iranian' itself has come down from the word 'Aryan'

Dr Dhirendra Verma, while concluding his discussion about the original abode of the Aryans, says that the European branch of the race must have separated first from their original abode A group of Aryans must have stayed together in Iran Latern on, some Aryans came and settled down in the Northern part of India, wherefrom, in course of time, they spread throughout the Indian sub-continent Their language, therefore, belongs to the same group of languages i e Indo-Iranian group

Indo-Iranian group has three main branches viz Iranian, Darad and Indian Aryan languages. Modern Persian and Modern Indian Aryan languages like Hindi, Gujarati, Bengali, Marathi and Urdu can thus be traced to a common parentage

The literary form of Modern Persian could be seen in Shahnama of Firdausi It does not possess much of the Semetic element Firdausi avoided the Semetic element from

and Safavi rulers. Even the last Mughul ruler Bahadur Shah Zafar was a master calligrapher in Nasta'liq characters. His scribed writings are available in museums and libraries in the sub-continent of India, Bangladesh and Pakistan.

Raqam was conferred on him by the Emperor Akbar. He was considered equal in status with Mir Ali of Tabriz. He wrote *Ain-i-Akbari* at the royal instance It was illustrated by the renowned painters of Akbar's court He expired in 1020 A H.

Mirza Abdur Rahim Khan-i-Khanan .—He was the son of the famous Amir Bairam Khan, regent of prince Akbar He was a well-known Hindi poet with *nom de plume* Rahim He was a very good calligraphist and had mastery over Nasta'liq.

Khusrau and Parwez —Both were the sons of Emperor Jahangir and had a very elegant hand in calligraphy Parwez devoted his whole life to scribing the copies of the Holy Quran

Abdul Haq Amanat Khan Shirazi —He was a renowed calligrapher of Shahjahan's period. He was well-versed in Naskh, Nasta'liq and Tughra writting Most of the inscription of Shahjahan's buildings were written by him particularly those on Jama Masjid in Delhi and Taj Mahal at Agra

Shahjahan, the Emperor —He was a great Mughul ruler and had mastery over Nasta'liq style The Emperor ranked among the top calligraphists His son prince Dara Shukoh was also a good calligraphist and a pupil of Aga Abdur Rashid Dailami He was the pride of his teacher

Mir Muhammad Baqar —He was a calligrapher of the reign of the Emperor Aurangzeb His hand writing was very much appreciated by Aurangzeb who admired him in his letters Mir Baqar was also the tutor of some of the princes

This was a brief description of the development of Indo-Iranian calligraphy in India and Iran The Safavi rulers in Iran and the Mughul emperors in India patronized the art of calligraphy and gave full encouragement to the calligraphists who flourished at the courts of the Mughul

and he could lead a life of ease and comfort He constructed many splendid buildings and caravan-sarais Upto the last movement he continued his calligraphic activities His pupils were continuously increasing in number Even four centres or schools of calligraphy were established at Lahore, Agra, Delhi and Lucknow His waslis were sold at a very high cost He breathed his last in 1081 A H (1671 A D) in Agra during the reign of Aurangzeb

Indian Calligraphists There is a large number of calligraphists of Indian origin who flourished during the Mughul period and made their valuable contribution to the art of calligraphy Mention of a few prominent calligraphers is made here

Muhammad Asghar Haft Qalam - His name was Ashraf Khan and was Mir Munshi (Chief Secretary) of Akbar, the Mughul ruler. He had mastery over all the seven scripts and used to write only farmans of specific nature He died in 973 A H (1566 A D)

Khwaja Abdus Samad Shirin Qalam He had mastery over Nasta'liq character Also he was a good painter and a poet He prepared a wasli with much pains to present to the Emperor which contained the following quatrain

میلم به شراب ناب باشد دائم
گوشم به نی و رباب باشد دائم
گر خاک مرا کوزه گران کوزه کنند
آن کوزه پر از شراب باشد دائم

Allama Mir Fathullah Shirazi —He was one of the "Nau Ratn" (nine gems) of Akbar and was considered as one of the top ranking artists He presided over all sorts of gatherings of arts and letters Calligraphy was one of his minor interests among other skills He died in 990 A H (1679 A D) at Kashmir

Muhammad Husain Kashmiri Zarrin Raqam —He was a master calligrapher of Nasta'liq The title of Zarrin

earned displeasure of the Shah, who was so much enraged with him that he got him murdered in a *Hammam* He had attained the age of 63 at that time When Jahangir, the Mughul ruler of India, heard the story of this heinous act of the Shah, he burst into tears and remarked, "If Shah had sent 'Imad to me instead of murdering him I would have sent pearls to to the Shah equal to the weight of 'Imad in lieu therof

Abdur-Rashid Dailami He was the nephew, son-in-law and pupil of Mir'Imad He was renowned as Aga Rashid He was so much skilled in his art that it was difficult to make distinction between the waslis of the teacher and the pupil Being frightened by the episode of Mir 'Imad's murder, he fled away from Iran to India In distress he presented himself at the court of the Mughul ruler, Shahjahan in Akbarabad (Agra) Some historians say that he reached Lahore first and stayed there for some time During his sojourn at Lahore he made many pupils If this is true, then Lahore must have been the first centre of Nasta'liq By the time he reached Agra his dress was badly torn which was a barrier for him to go to the royal court Some gift was also required as a royal present After some hesitation he asked for ink and pen and recorded the following verses —

آیا حجسته حصالی که ساکنان ملك
برآستان تو دارند میــل دربانــی
چه حاجت است که گوئیم حال خسته خود
که حال خسته دلاں را تو خوب دانی

This slip of paper containing the above verses proved to be very effective and he was called by the Emperor as his verses were self explantory for his poverty and skill Shahjahan admitted Aga Rashid among his courtiers and appointed him the tutor of the prince Dara Shukoh on a salary of rupees fifteen hundred a month At a later stage he was given charge of royal horses The day of misery had gone

Timuri. The Sultan conferred on him the title of "Qiblatul-Kuttab". He left behind many books, specimens of calligraphy and a treatise on the art of calligraphy, *Tarikh-i-Timuri* was written by him. The painting of the book were executed by the renowned painter Bahzad. Babur also describes his skill and devices in his Memoirs

The following were the disciples of Sultan Ali. Sultan Muhammad Nur, 'Alauddin Muhammad Herawi, Maulana Abdullah Herawi, Zainuddin Mahmud, 'Abdi Nishapuri, Muhammad Qasim Shazi Shah and Mir Ali Alkatib Herawi The last mentioned was more famous than others.

Mir Ali Alkatib Herawi :—He is said to have been the third Imam of Nasta'liq. Together with his interest in calligraphy he was also a renowned poet with the *nom de plume* Majnun He composed two well-known treatises on the art of calligraphy In 909 A H (1503 A D) he wrote one more treatise on calligraphy and dedicated it to Sultan Muzaffar This treatise is available in the British Museum, London. When he became the courtier of Sultan Abdul Aziz of Bukhara, on the request of the Sultan he scribed two books, the *Gulistan* of Sa'di and *Matla'-ul-Anwar* of Amir Khusrau The *Gulistan* is available in the 'Bibliotheque National de Paris' and the *Matla'ul-Anwar* in Khuda Bakhsh Library, Patna Abul Fazl also has admitted him as the master of Nasta'liq. A few waslis of Herawi are included in the "*Muraqqa'-i-Padshahi*" also. He died in 957 A H (1550 A.D.).

After Mir Ali mention may be made of Mulla Muhammad Husain Tabrizi, Mir Saiyed Ahmad Mashhadi, Mulla Hasan Ali Mashhadi, Muhammad Nishapuri and Mirza Ibrahim Isfahani. Each of them held a separate status

Mir 'Imad al-Husaini of Qazwin :—He was the fourth Imam of Nasta'liq, and was the disciple of Baba Shah Isfahani and the follower of Mulla Muhammad Husain Tabrizi and Sultan Ali Mashhadi He flourished as a courtier of Shah Abbas Safawi. Somehow or other he

nesia, Malaya, and Afghanistan. The composing and printing in Urdu, Persian and Arabic in these scripts is also in vogue in these countries

Though the name of the inventor of Nasta'liq character is not exactly known, there is no doubt that this style of writing flourished and refined in Iran from where it came to India during the reign of the Mughuls Four schools of calligraphy in Lahore, Akbarabad (Agra), Delhi and Lucknow, were established where many renowned master calligraphers of Nasta'liq belonged to Iran They spread these characters throughout the world particularly in India Some of them migrated to Delhi and settled here They took keen interest and earned reputation for their styles by producing specimens of calligraphy on waslis and by writing Qat'as, etc A brief mention of these personalities who played a very significant role in the development of this script is made below .

Iranian Calligraphers

1. **Khwaja Mir Ali 'Alawi Tabrizi** .—He is said to be the inventor of Nasta'liq characters He was a renowned calligraphist and poet of Timurid period (771-801 A.H 1370—1399 A D) Abul Fazl writes that he had seen the Pre-Timur waslis written in Nasta'liq This goes to prove that some one other than Tabrizi was the inventor of Nasta'liq and so it still requires research Mir Ali was the first who refined and reformed the Nasta'liq style. This fact is further supplemented by Maulana Ghulam Muhammed Dehlavi who wrote that Mir Ali's disciples consisted of Turks, Iranians and Indians A large collection of his waslis is stored in India Office Library, London. Mir Ali Herawi, Mulla Ali Shirazi, Mir Ali Khurasani and Sultan Ali Mashhadi were his contemporaries and prominent pupils.

2. **Sultan Ali Mashhadi** :—He was the second master of Nasta'liq and flourished during the age of Sultan Husain

Shikasta :—Though Nasta'liq was elegant and beautiful in writing, its composing was painstaking Therefore, Murtaza Quli Shalmu, the ruler of Hirat invented a script for general officical correspondence known as *Khatt-i-Shikasta*

Khatt-i-Ghubar —Actually this is not a separate script but it is a style and can be written in any of the above mentioned scripts It is written in so minute alphabets as to give an impression that dust is blowing The characters are therefore not clearly visible, and are readable only with the help of magnifying glass It has its own significance and looks beautiful when viewed from a distance Mostly miniature copies of the Quran, amulets, banners in battle field, Kurtas, Shalukas inscribed with the Quranic verses, and the calligraphic enigmas are written in the script It has a decorative motif rather than utilitarian motif

Khatt-i-Tughra —This has again no separate identity, but is only a decorative form in any of the established styles This is again used for amulets, as well as for satisfying the urge for pictorial representation by drawing different figures such as writing *Nad-i-Ali* in the form of a lion, a human being, a parrot, an elephant, or a sparrow It thus provided an excuse for drawing pictures without transgressing the divine injunctions

Shafi'a —Following in the foot steps of Murtaza Quli Khan, the Chief Secretary Shafi'a carved out another script by further refining and beautifying Khatt-i-Shikasta and named it as Shafi'a

The common style of writing Arabic throughout the Islamic world is the Naskh and next to the Naskh, the characters of Nasta'liq occupy a very prominent place It is prevalent in Turkey, Egypt, Iraq, Hijaz, Najd, Yemen, Syria, Algeria Morocco, Qirwan, Tunis, Sudan, Zanjibar, Abyssina, Hausia, Madagascar, Undlus, Russia, France, London, Germany, Holland, America, the islands of Indo-

ture Besides, the Arab scripts refined and cultured in Baghdad by Ibn-i-Bawwab and Yaqut Musta'simi were prevalent in Iran After this, Hasan Bin Husain of Iran during the age of Dayalmid in 700 A H (1300 A D) invented a new style of script known as Ta'liq with the help and combination of Naskh, Thulth, Riqa' and Tauqi as confirmed by Jami referred to above Another script entitled Mutlaq was derived from Muhaqqaq

The Ottomon Empire in Turkey also welcomed these Iranian styles of characters Therefore, in the light of these calligraphic specimens the Turks invented three different scripts namely *Dashti*, *Diwani* and *Farsi* and continued *Thulth* and *Riqa'* as well

Among the masters of Ta'liq mention may be made of Najmuddin Abu Bakr Rawandi, Khwaja Taj Sulaimani and Mir Abdul Hai The last mentioned was an officer in the service of Abu Sa'id Mirza Gurgani Among the last Ishrat Khan Khush Navis flourished in the court of Akbar in India

Nasta'liq The nature has generously gifted the Iranians with the spirit of invention and aesthetic taste which is manifest from the Iranian calligraphy They realized that the circles in the Naskh characters were flat and the letters uneven, that is, the bottom ends of circles of the letters were flat in such a way that they formed angles instead of being circular So they dignified the Naskh letters with the help of carving and painting They rounded the circles more prominently, the notches, necks and lower parts of the letters were thinned and named the script as "*Nastaliq*" Just consider the newness of beauty and imagination that along with skill of the pen they proved to be so artistic even in the formation of word that by removing the letter between the two words of Naskh and Ta'liq they named it Nasta'liq which is no doubt, the best combination of elegance and beauty of all characters

accounts work and so it was given the name of Riqa'.

1) From the Assyrians to the Sassanids, the cuniform script was prevalent in Iran which was succeeded by Pahlavi.

2) The epilogue of the above scripts was **known as Zawarishu that means** at the needy moment **peculiar alphabets were used in these** scripts

3) **In the pre-Islamic** period in Iran there **were seven** scripts used in writing namely —

(1) **Din-i-Daftaria** This was religious script of the Avesta.

(2) **Dish-i-Dabiria** : This was a collection of 365 letters which represented the movements of the parts of the body (specially eyes and eye-brows) It soon ceased to exist

(3) (a) **Alkastaj** This consisted of 28 letters Seals, coins and the impressions on the rings were written in this style

(b) **Nim Kastaj** . This also comprised 28 letters The literature on medicines & Philosophy was written in this style.

(4) **Shah-i-Dabiria** Confidential correspondence was written in these characters

(5) **Nama-i-Dabiria** There were 33 letters in this script without dots used in Suryani language, prevalent throughout the country.

(6) **Raz-i-Suharia** This had 40 letters It was another script used in confidential correspondence Every letter and its sound had a particular form

(7) **Ras-i-Suharia** · This script consisted of twenty letters It was reserved for philosophy and logic

4) Khurasan was established as a centre and seat of arts and learning even in the days of Khalifa Mamun Rashid After the death of Mamun, during the time of the dynasties of Tahirids, Samanids, Ghaznavids, Saljuqids and Dayalimids enviable progress was made in fine arts and learning in Iran The Iranians surpassed the Arabs in creative works and litera-

soon replaced the Naskh which met the fate of the Kufic in having been reserved for religious purposes only. The other scripts mentioned above were not used for records in stone but are found on movable antiquities of equal palaeographical and archaeological interest such as seals, signets, amulets, arms, domestic articles manuscripts, ancient documents, waslis, etc

A brief description of the styles is given in the following .—

1 **Kufic** This style was originated or refined in Kufa (Iraq) and so it is called Kufic It forms right angles in writing and is difficult in reading

2 **Naskh** This superceded other scripts and so it is called Naskh which means a script which cancelled others It is written forming half circles and pointed notches changing the right angles of Kufic characters into half circles beautifying the alphabets The copies of the Quran are mostly written in this scripts today all over the world particularly in India

3 **Thulth** After the Kufic and the Naskh, the style of Thulth is the third It is so named because it is said that if one acquires mastery over the Thulth one learns three fourth of calligraphy The other interpretation of the name of Thulth is that the letters form three fourth of the circles in writing and give a pleasing effect to the eye

4. **Tauqi'** This was a script of court of justice and also used for secretarial work Royal decrees (faramin) were written in this script and so it was named Tauqi'

5 **Muhaqqaq** It was derived from Kufic and Hebrew As the circles of the letters were decided after much research and pains it is called Muhaqqaq

6 **Raihan** . This script was elegant and beautiful in writing giving fragrance like the flower of Raihan and so it was known by this name.

7. **Riqa'** : This was a script used for short letters or for

kinds, viz., Mu'arra (plain) and Gulzar (ornamental, also termed Coufique Fleuri) Specimens of the former may be seen in the Prophet's letters and the copies of the Quran written in the first to third centuries A H or on ancient coins, while Quranic quotations in ornamental Kufic are to be seen in Delhi on the Quwwatul-Islam mosque erected in 1191 and on the tombs of Sultan Ghauri (1231-32), Sultan Iltutmish (1235) and Khan-i-Khanan (1626-27)

Abul Fazl of the court of Akbar (1556-1605), thinks that the Maqali and the Kufic were the most ancient styles to which all subsequent scripts-Naskh, Thulth, Bihar, Tauqi,' Riqaa' Muhaqqaq, Raihan, Nasta'liq, Ghubar, Baburi, etc owe their origin But there are specimens of Naskh style as old as the first century A H , which leave no room to doubt that the Kufic and the Naskh flourished side by side, independent of each other However, the Naskh, being more suited for ordinary purposes on account of its simple style, completely replaced the fantastic Kufic by the seventh centuary A H Epigraphical explorations have brought to light several conventional styles of Naskh varying according to the times and places and the distinctive ornamental Naskh scripts of Bengal and other provinces amply manifest the individual skills of the local calligraphists of various periods The Bahar style, which is regarded as transition-style between the Kufic and the Naskh, was an ingenious product of Indian calligraphy, as no specimen of it is traceable outside India The Naskh reached its perfection in Persia from where it came to India and numerous varieties of it, including the Thulth, which was prized most in the Mughul period, are seen gracing the ancient monuments In Persia another script called the Nasta liq evolved from the Naskh and the Ta liq in the fourteenth century A D , but it does not appear to have been introduced in India before the 16th century as the oldest Nasta liq inscription, so far discovered in India dates as far back as A H 928 (A D 1521) It became so popular under the patronage of the Mughal emperors that

understanding of Persian culture and history

The diversity of scripts and the ingenuity displayed in their ornamentation owe much to the Islamic injunction forbidding the representation of living beings, and it was mainly on this account that the Muslim artists confined the outlet of their artistry chiefiy to the art of calligraphy which reaches its zenith under the patronage of Muslim rulers who even got their children trained in it by experts The number of styles of scripts employed in writing the alphabets of Arabic, Persian, Turkish and Urdu is far greater or rather greatest in comparision with scripts used in the alphabets of other languages of the world The main scripts are seven in number but their divisions, sub-divisions and further branches multiply to 122 styles of writing in the aforesaid languages It means the letter 'jim' can be written in 122 ways. I am sure without fear of contradition that no other language can compete in the writing of alphabets in such a variety of characters

Among the most important scripts used in inscriptions, manuscripts and waslis mention may be made of Raihan, Muhaqqaq, Tauqi, Naskh, Riqa, Thulth and Ta'liq Maulana Jami says in the following couplets :—

کاتباں را هعت حط باشد به طرز محتلف
ثلث و ریحاں و محقق نسح و توقیع و رقاع
بعد اران تعلیق آں حط است کش اهل عحم
ارحط توقیع استنباط کردند احتراع

Apart from these forms of scripts, a few more important styles were used in the inscriptions, manuscripts and waslis, namely, different varieties of Kufic, Bihar and Nasta'liq

The Kufic style, which is supposed to have been derived by Khalifa Ali from the Maqali, was of a decorative and artifical nature It was mainly reserved for religious inscriptions although there are a few instances of it being used for historical purposes as well The Kufic style was of two

Development of Indo-Iranian Calligraphy

Y.K. Bukhari

Islam has, in all countries, promoted urban life, and Muslim civilization has everywhere been essentially urban in character This has not prevented Muslim society from taking roots in the regions where Islam was propagated But the standard of life and culture have been urban, the habitations were the variety of habits, taste and conditions provided sufficient opportunity for cultural and spiritual experience This is understandable because almost the whole contribution of the Muslims in manner, literature, art, architecture, calligraphy is seen in the cities Iran and India are also no exception to this Both countries have greatly influenced each other since the beginning of the human history in the fields of administration, politics, religion, art, architecture, music, painting and particularly calligraphy during post-Islamic period

The cultural relations between India and Iran have had a unique position of intimacy and closeness during all ages Under the Mughuls these relations culminated into a wonderful new culture which breathed the true spirit of both Iran and India Iranian influence penetrated to the core of India's cultural and social life and found expression in beautiful works of art and literature. Yet ever since the downfall of the Mughal Empire, the peoples of India, with a few exceptions, have ceased to take an enlightened interest in the affairs of Iran This indifference has been unfortunate, because Indian History is, at times, unintelligible without an

Surprisingly, there is a class of learned men all over the world, who command greater respect and evoke keener interest outside the land of their birth In fact Bidil belonged to that class He enjoys universal popularity in the literary circles of Afghanistan and Tajikistan and it has never diminished from the time of his death to the present day. No simple explanation can be advanced to that question Perhaps, Bidil possesses some elements in his art which escaped the notice of Indians but satisfied the intellectual curiousity of the Afghans and the Tajiks We may say, for the sake of simile, that Bidil is like a lamp which shed its light and lustre over further sorroundings

Bidil was not lucky enough to see the bright aspect of wider social life He lived at a time when stability, prosperity, and peace were rare things for the common man Yet he was not discouraged by the adversity In his estimate, life must be lived with all its sweetness and bitterness That idea deserves to be accepted as the message of Bidil Actually he says

زندگی در گردنم افتاد بیدل مثل طوق
شاد باید زیستن نا شاد باید زیستن

---

ness during the period when human beings and their institutions both tended to be small, insignificant and humble Bidil inspires us by his example and leads us to believe that individuals can save their character and dignity in conditions of worst degeneration as well

The principles of individual self-respect and regard for humanity at large, present a serious dilemma and actually make you incompetent for easy success in society That was more true in the times when men of talents and learning lived on patronage of the rich We find Bidil facing the same problem in his life Yet he decided to preserve his principles and in that respect we may place him among one of the boldest persons of his age He could never desist himself from expressing out right disgust against the degenerate conduct of society around him Nor was he silent in condemning the greedy nobles engaged in dirty intrigues and treating the helpless Mughal ruler as a petty play-thing It was only Bidil who made his voice heard at the horrible murder of Farrukh Siyar committed by Saiyed brothers, and his line has attained impherishable fame in history

سادات به وی نمک حرامی کردند

As regards Bidil s poetry, in fact he was a collosal writer Some of the masnawis composed by him swell into volumes But his reputation is based mainly in the field of Ghazal His spiritual experiences and association with pious Sufis of his time tended to make him a poet of that category He had fathomed deep into the problems of pantheism which shines brilliantly in his verses Yet Bidil is distinct from the pantheistic Sufis in one respect His attention is equally divided to the problem of God as well as the problem of man That balancing of interest between God and man gives a distinct colour to the poetry of Bidil Moreover, the same effort is being pursued in his other works like the Chahar Unsur and Nukat, where he convincingly explains the greatness of man and the importance of his mission on earth

Abdul Qadir Bidil

Prof. A.Q. Khateeb

Abdul Qadir Bidil is the most striking personality of later Mughal times As regards racial origin, he was a Barlas Turk, but he was born in India at Azimabad and therefore his distinction was to attain high stature among Persian poets despite his Indian birth

Bidil passed the last years of his life during the tumultuous period of political decline which followed the death of Aurangzeb He lived a long life and saw the great edifice of Mughal glory crumbling before his eyes These observations made their impact and contributed to make him a serious philosopher rather than a singer of poetic songs

The scenes of wide-spread distress and painful tragedy imparted permanent sadness to his already contemplative character If the ideas of Bidil seem to be less intelligible and more enigmatic to our modern taste, the reason is to be sought in the conditions of the time The artist suffered limitless pain, and in order to hide it, he adopted a tone which baffled ordinary intelligence Nonetheless, there is a harmonious blending in his personality and art The one supported and supplemented the other In fact, this harmony may be treated as an important factor which gave everlasting charm to Bidil's poetry

Another point with which we are repeatedly struck in the study of Bidil is not so much his uniqueness, but his aloofness from the moving course of ordinary life in his day He did not allow himself to be debased by the petty lures and luxuries of which his contemporaries were so much fond His figure stands like a rock and inspires as a model of great-

Zarrinkub has contributed considerably to poetic criticism His recent book Shi'r-i Bi-dorugh, Shir-i Bi-niqab' shows he has traversed a lot from his own first critical work 'Naqd-i Adabi' He comes out as an excellent theorist of poetic criticism

Although the verse of early decades has immediacy of experience and will always win our admiration as a powerful expression of the political climate of those years, it mostly communicated at one level The verse beginning with Nima communicates mostly at more than one level and has a charm of its own. It believes in suggestion rather than exposition and avoids stale, poetic words Words with multiple meanings have gained currency Poets of the 'mauj-i nau are, in particular, fond of suggestive words and myths They are going further towards what is called pure poetry In this process of transformation, occasionally new verse has become incoherent Balanced critics like Reza Berahini have, therefore, criticised it for its meaninglessness

The post-Nimean Persian verse, on the whole, presents rich variety of themes and styles It has rejuvenated the language Moreover, it mirrors most of characteristic elements of the modern European and American poetry tension, irony, paradox, ambiguity, concentration and concrete images In this way it is paving the way for Persian poetry to join the mainstream of contemporary world literature

did not differ much from those of Nizami 'Aruzi who, seven hundred years back, had declared that the aim of poetry was to cause 'Great Events' They were source of inspiration for, as well as spokesman of, their nation Their verse is thus a valuable document of the political history of the early decades of the present century More than that, it has a ring of sincerity and a charm of style, for the composers of this national poetry believe in emotional appeal of verse In the words of Bahar

شعر آن باشد که خیزد از دل و جوشد ز لب
باز در دلها نشیند هر کجا گوشی شنفت

Shibli, in the twentieth century, was perhaps the first important scholar to discuss the nature of poetry in a systematic manner Although he loved 'mazmun-i taze', he regarded beauty of depiction (muhakat) and charm of expression as the chief merit of good poetry

In the Pahlavi regime, when political and economic conditions improved, Iranian talents found time to devote more attention to improvement of poetic techniques The poetic theories of Western poets and critics like Mallarme, Paul Valery, Pound, Elliot, Ransom, Cleanth Brooks and others influenced Iranian literature Iranian poets like Nima felt inspired to adopt new techniques in their verse Nima pointed out the static nature of Persian prosody If the verse is new, the form also must be new Form is an organic part of poem According to Shahrudi, the famous disciple of Nima verse evolves with its own technique

شعر من خودش تکنیك بدست میدهد

Like his master, he preferred objectivity (Ayniyyat) to subjectivity (zihniyyat)

Poets of to-day like Nader Naderpur and Bamdad are also critics They believe in themselves creating taste for a type of verse they write Apart from these poet-critics,

from his poems like 'Az Asman Ta Risman' He does not take liberties with language In this respect he has been rightly compared by N M Rashid to Ahmad Nadim Qasimi Muhammad Ali Sipanlu is yet another poet sensitive to social forces, especially to political upheavals He is, in particular, perturbed by wars and tensions and looks to the past nostalgically for peace of mind.

Since a few years a new trend called "Mauj-i Nau" emerged in Iran It does not seem to believe in making poetry a handmaid of social purposes. Its pioneer is Ahmad Raza Ahmedi whose first collection "Tarah" was published in 1340-1961 A senior poet like Ruyai has also joined Ahmedi's camp Besides Ahmedi, Shahram Shahrukhtash and Mansur Auji have distinguished themselves in new poetry Mansur Auji takes liberties with grammar, breaking syntactical arrangement Most of the new poets think in images, not in words They are not easy to follow Let us take an example from Tirdad Nasri Addressing the sun, he says

ای آفتاب
کدام کس بالا شده ای میخ
خط نور را بر انگشت قطب می کارد

The poet when asked what he meant by fixing with an iron bar the ray of light on the pole explained that he wished that the sun shines on the pole But the beauty of the verse lies in its suggestion - suggestion of a cold heart awaiting for the sun of love to warm it up Sun, as we know, is the symbol of warmth

This is a very brief survey of modern Persian poetry beginning with the purposive poetry of Farrukhi to the pure poetry of Ahmedi It shows a remarkably wide range of techniques and themes Bahar, Farrukhi and their contemporaries composed verse with a view to awaken people from their political and social slumber Their views on poetry

Words like 'sukhte' and 'teshne', which he often uses in his poems are very significant. Although the range of Ateshi is limited, his power within the limits cannot be doubted.

The poems of Yedullah Ruyayi are marked by extreme terseness and original images. He often uses the symbol of sea for life One of his collections is entitled 'Shi'rha-e Daryai' Besides this, he has another collection' Dil-tangiha' Menuchehr Shaibani and Ismail Shahrudi were among the earliest to follow Nima They rose to fame between 1941 and 1956 Ismail Shahrudi, with his surrealistic poetry and new techniques, gained distinction and influenced poets belonging to the group of new poets Shahrudi upholds love and hope in all circumstances In the Harf-i Akhir he says -

آنها بعصر خویش
باید که عشق را ستانند
درقلب هرکه هست !
باید امیدرا سرایند
درفتح درشکست

He has shown his interest in India by writing a poem on Nehru

But the modern poet who is really deeply interested in the India of philosophers is Sohrab Sipehri who has beautifully blended the voices of Mansur and Shankaracharya in his verse, as he himself suggests in his introduction to his third collection of poems called 'Anvar-i Aftab' In the line of Islamic and Hindu mystics, he holds that the way to reality lies through heart Nader Naderpur, himself a distinguished poet and critic, does not like the mysticism and optimism of Sipehri Nader's feet are firmly established on this earth His own verse is marked by original observations on the physical and the social world around him as is evident

manner that their break-up, as suggested by Ismail Nuri 'Ala, looks quite natural He also sings of love in a powerful manner Love is also a characteristic theme of Forugh Farrukhzad The uninhibited way in which she speaks about it has attracted wide attention In her poem on 'Mauj', she says

تو دائم بحود در ستیزی   تو هرگز نداری سکونی

Like this restless *mauj* (wave) she is at war with herself and she is at her best in depicting this tension Beside love, her favourite topic is death She has full command over language and technique and has also occasionally used the language of common people as in

نه علی گفت مادرش روزی

The verse of Nusrat Rehmani is also distinguished by mastery over language of the common man and incidents of everyday life In this respect he reminds us of the modern Urdu poet Nida Fazili

Menuchehr Ateshi, author of collections like 'Ahang-i Digar' and 'Avaz-i Khak', begins in a romantic strain This is clear from his early poem 'Ghubar-i Khatir' -

ازعمق شب ستاره ای آمد بعس ربان

در موج اشکهای من افتاد و جان سپرد

Later on, with the evolution of his mind and the development of his art, there is a change in his technique as is clear from his poems like 'Dasht-i Intizar' and 'Guzargah'. He is enamoured of natural phenomena and often speakes in terms of Khurshid, Dasht, Abr, Bad, etc His chief merit lies in his mastery of sensory images like

دشت فریب خورده هر ابر — مرغان شاد بال

Two of his most successful poems are 'Khanjarha, Buseha, Paimanha' and 'Zuhur'. Like the 'Outsider' of Collins he seems to miss something really satisfying in this highly world

Opposite to Nima is Parviz Natel Khanlari who loves old moulds for even fresh themes His poem 'Uqab' shows how at ease he is in assuming the role of a teacher of lofty ideals in the long line of Sa'di, Rumi and Iqbal. His magazine Sokhan is noteworty for its balanced views and has played an important role in modernizing Persian poetry Yet another poet of moderate views is Faridun Tavalloli Distinguishing himself as a poet of love and sex, he exerted influence on later poets for a long time

In the line of Nima, Ahmad Shamlu proved more influencial than Tavalloli He went beyond Nima in breaking away completely from 'aruz and played the same role in establishing new traditions in the language as Orhan Veli had done in Turkish and Miraji had done in Urdu Shamlu did not pay heed even to 'Vazn' Some of his poems are written under the influence of French poets like Eluard and Rimbaud He is a poet of various moods his satiric tone in 'Dorugh' and sorrowful undertones in 'Bahar-e-Khamush' attract our attention

Ebtehaj Saye, Kesrai, Ekhvan Sales and others also started writing under the influence of Nima Apart from his manzumat, revealing modern sensibility, Ebtehaj Saye will be remembered as a reviver of 'dobaiti' Kesrai is a poet of powerful imagination and is perfectly at ease at 'hadis-i nafs' and 'hadis-i jam' alike He is also a master of verbless poems Kesrai, though under the influence of Nima, has an individual voice of his own, so that as Nader Naderpur has said, it can be identified even if his name is not mentioned Khun-i Siyavush and Arish-i Kemangir are two of his most important poems Ekhvan-i Sales attained fame as a writer of significant poems like Akhir-i Shahname. Although he calls himself 'marsiyekhvan-i dil-i divana-i khvish', he is deeply interested in the contemporary Iranian scene. He has good grip over nuances of words and uses them with great economy, without falling a prey to what are called 'Alfaz-i shair-ferib' He uses the hemistichs in such a masterly

In one stanza the poet compares himself with snake twice Yet, if the poem somewhat falls short in conciseness and temperance, it gains immensely in the novelty of stanzaic form and rhythms The pleasure that we get after reading Afsane comes from its continuing traditional classical poetic language of 'murgh o ashiane, bagh o virane' in a new setting What is most remarkable is the departure from the usual concept of the disinterestedness of love in assertions like

که تواند مرا دوست دارد   وندر آن بهرهٔ خود نجوید

Life itself is a deception So long as we surrender to Farib-i Zamane' we find no emancipation -

میتوانستی ای دل رهیدن   گر نخوردی فریب زمانه

The 'ashiq quotes the example of a rustic girl meeting with frustration in love In fact, the suffering of the downtrodden and the scenes of the countryside are beautifully blended in the texture of the poem The reference to particular jungles and villages gives the poem a regional colour Yet the universality of the illusory nature of love and of life as a whole has been charmingly brought out in the form of a dialogue between Afsane and 'Ashiq which can be regarded as a dialogue between two aspects of human nature, one represented by the practical Afsane, the other by the speculative 'Ashiq It is significant that while Afsane declares optimistically

عاشقا خیز کامد بهاران

'Ashiq refuses to be deceived by any such allurements He is sceptic favouring withdrawal from life whereas Afsane believes in joyous approval of whatever comes the way Far from the madding crowd of ignoble strife, alone in the world of spirit, is this not an ideal state for a creative artist ? Yet this is not the peculiarity of Nima who developed as an artist with firm social grounding.

style, the rhyming scheme being ABBA It is also distinguished by a realistic portrayal of life around him

Although the verse continued to be discursive and sentimental, whether in romantic vein or patriotic style, the language of poetry became fairly simple Under western influence, new stanzaic patterns and novel rhyme schemes were also adopted, especially during the mid-thirties This was the period when French symbolists and their followers like Pound and Elliot had established new poetic movement in Europe and America With increasing contact with the west the intelluctuals of Iran, as of other countries, drank deep at the fountain of European literature Moreover, weary of their own age-old traditional styles they liked to explore fresh paths

In Iran, Nima Yushij was the first to break new ground and introduce free verse in Persian poetry While freeing the Persian verse from the rigid shackles of 'aruz, he evolved new rhythms in each poem according to its inner requirements Of course, his early poem 'Qissa-i Rang-i Parida' written in 1921, is a romantic narrative in the traditional form of masnavi Although in the old mould, the poem reveals the original thinking of the poet, in so far he does not idealize the romantic situation, simply saying

این چنین هر شادی وغم بگذرد

حمله بگذشتند این هم بگذرد

His one poem Afsane, has rightly won him wide recognition It is highly prolix and sentimental In the very first and second stanzas we are overwhelmed by the lavish use of evocative words of one and the same kind like

فرسوده — غم آور — آشفته — پریشان

There are very few metaphors there are only trite similes like

چون برق خندید — همچو ساقه گیاهی

His assertion,

تسلیم نمود جان و تسلیم نشد

is not a mere poetic claim, he was actually a martyr for the cause of freedom.

The modern poets also rebelled against the social evils such as the backwardness of women and the pitiable conditions of the labourers and the farmers Pezman asserted the strong point of the weaker sex in this manner:

پژمان بجنس زن بحقارت نظر مکن

ایشان اگر زنند ولی مرد پرور اند

Iraj Mirza's 'Hijab', Lahuti's 'Dukhtaran' and Ishqi's 'Kafan-i Siyah' are other important poems advocating the emancipation of women Ishqi went to the extent of saying that half the country is dead so long as women wear the veil He also made the then Government a target of his critical remarks in his famous poem 'Ideal-e Ishqi' which also contains vivid pictures of Nature Ishqi is also admired for his opera 'Rastakhiz' Iraj Mirza not only condemned the veil but also vehemently resented the oppression of the labourers in his poem 'Karfarma va Kargar' But it was Lahuti, who in particular expressed his deep feeling of sympathy for the lower classes in the most impressive manner His poem 'Kermel', composed in 1923 is a masterpiece on this theme He also wrote a poem, arousing sympathy for the young boy weavers, entitled 'Kudakan-i Qalinbaf-i Iran'. His ghazals, likewise, are full of compassion for the Ranjber and Dehqan For him the labourer is the epitome of manhood

رنجبرا معنی آدم توئی

Apart from his wide sympathies he believed in strengthening his nation against hostile force who are not amenable to 'ah-i garm va ashk-i sard' (Poem: Bang-i Iran-i Kuhan). Lahuti mostly wrote in classical genres. However, one of his poems, Vafa-e 'Ahd', written in 1919, is composed in a new

Trends in Twentieth Century Persian Poetry and Poetic Criticism

Dr. Sayyid Naimuddin

By the turn of the twentieth century, Iran witnessed strong reaction against the despotism of the then selfish rulers The work of patriotic poets like Ishqi (d 1924), Iraj Mirza (d. 1926), Farrukhi Yazdi (d 1939), Bahar (d 1951), Dehkhuda (d 1956) and others was a potent factor in stimulating revolutionary thoughts and encouraging what is called the constitutional movement in Iran It was after a lapse of centuries that, thus a new dimension was given to Persian poetry in respect of mood and material alike The mood, at times, was that of sadness at the miserable conditions of the country as revealed in poems like 'ey vay vatan vay' of Ashraf Gilani, published in the Nasim-i-Shimal in 1908 Bahar, in his own way, called upon men to fight the oppressors One of his most powerful poems intended to arouse people was composed in 1911, beginning with -

می ورو هل زکف ای ترك وبیکسو نه چنگ

Likewise the ghazals and the musammats of Farrukhi Yazdi are passionate expressions of patriotic sentiment He even introduced, perhaps for the first time, 'inqilab and azadi' as radif in his ghazals In his works conventional image like 'bagh' and 'asir' gained new connotations in the charged Iranian situation Similarly 'Zahhak' and 'Kave' became symbols for the oppressor and the rebel respectively.

خونریزی ضحاك فزون گشت درین ملك

کو کاوه که چرمی بسر چوب نماید

this way, we may study Indo-Persian literature from so many points of view. Besides, we should plan and prepare precise titles for our research students and scholars

In Iran, there is a fashion to write on Firdausi and Hafiz. In the same way in India everyone likes to write on Ghalib and Iqbal The result is repetition and duplication, while innumerable writers and poets remain neglected and forgotten Thus, we may see that a proper balance is maintained and everyone gets his due share

Later on we may prepare a comprehensive history of Indo-Persian Literature during the Pre-Delhi Sultanate, Delhi Sultanate, and the Mughal Period, with proper emphasis on indigenous elements and material. In the University of Delhi, we have a project of this nature and some scholars have already got their Ph D. The Urdu version of Dr Noor-ul-Hasan Ansari's thesis "Indo-Persian Literature During the Reign of Aurangzeb" has already been published and well received

In the end, I would like to thank the authorities of Bonyad-i-Farhang-i-Iran for publishing Persian Padmavat, Suz-o-Gudaz and Tarikh-i-Salatin-i-Safawiyya edited by me They have also sponsored the publication of Ismat Name, the Persian version of Chandain, which is in the Press. Besides, they have pbblished Dastur-ul-Afazil, Ramayana and Tuhfatul Hind edited by Prof Nazir Ahmad, Dr. A W. Azhar and Dr N.H Ansari respectively

light on Indian culture and civilization and introduce them to the Persian speaking world Here, I may mention Gulzar-i-Hal, the Persian translation of Parabodha Chand, the Persian versions of Yogavasishtha and Panchakhyana which have been edited by me and the late Dr Tara Chand and published by Aligarh Muslim University In addition, I am thankful to the Aligarh Muslim University for sponsoring the publication of Darya-i-Asmar, the Persian translation of Kathasarit Sagar which is in the press

Thus, innumerable Persian texts may be brought out of manuscripts Besides, a number of published works have become rare as manuscripts, and as such, they should be re-edited and reprinted In fact, a complete catalogue of printed books may be prepared to know which books are to be printed and which are to be reprinted.

Here I would like to mention Safina-i-Hindi and Safina-i-Khushgo edited by Prof Ata Kakvi and published by the Arabic & Persian Institute, Patna Besides, Muntakhabul-Lataif and Muzakkir-ul-Ahbab have been edited by me and the late Prof Fazlullah respectively I may also mention Chach-Name, Riyazul Insha, Burhan-i-Ma'athir, Tughlaq Name and Sulukul Muluk, published by the Manuscripts Society Hyderabad

As a third step we should prepare a detailed history of Indo-Persian literature produced at different cultural centres and various regions under local dynasties like Indo-Persian literature during the reigns of Bahmanis of Gulbarga, Sharqi kings of Jaunpur, Imadshahis of Berar, Adilshahis of Bijapur, Nizamshahis of Ahmednagar, Qutbshahis of Golkonda, Baridshahis of Bedar, the kings of Bengal, Malwa, Gujarat Kashmir and Khandesh Moreover, we may study the contribution of important cultural centres like the contribution of Azimabadi, Banarasi, Lucknawi, Dehlavi, Hyderabadi writers to Indo-Persian Literaturs In addition, we may assess the contribution of Chishti, Qadiri, Naqshbandi, Suhrawardi, Mujaddidi writers to Indo-Persian literature In

A P Oriental MSS Library and Research Institute, Hyderabad, Osmania University Library Oriental Research Library, Srinagar, Maulana Azad Centsal Library, Bhopal, National Museum Library, New Delhi, Aligarh Muslim University Library, Nadwatul Ulama Library, Lucknow have not yet published their catalogues or hand-lists Research Institute Library, Pune, Archaeological Department Library, Hyderabad, Allahabad Museum, Azad Bhavan Library New Delhi Hardinge Library, Delhi Archaeological Library, Bijapur, Red Fort Museum, Delhi have not yet published their catalogues or hand-lists

As a second step, we should edit and publish source-materials for the study of our history and culture There are innumerable historical and biographical works and anthologies like Jehangir Name by Talib-i-Amuli Shahjahan-Name by Mohd Amin Qazwini, Yahya Kashi Inayat Khan Ashna, Abu Talib Kalim, Jalaluddin Tabatabai and Qudsi Meshhadi, Razm Name by Hasrat, Hikayate Padshahan by Aminuddin Husain Khan, Fath-nama-i-Nur Jahan by Kami Shirazi, Chahar Chaman by Munshi Chandar Bhan Brahman, Jang-i-Islam Khan by Amin Qazwini Tabaqat-e-Shahjahani by Sadiq Khan, Shash Fath-i-Kangra by Jalal Tabatabai, Tarikh-i-Shah Shuja by Mohd Masum, Sairul Manazil by Sangin Beg, Arafat-i-Ashiqin by Taqi Auhadi, Nafaisul Ma'asir by Mir Alaud-Daula, Khulasatul Ash'ar by Taqi Kashi, Riazush Shuara by Waleh Daghistani, Nishtari-i-Ishq by Husain Quli Khan, Khulasatul Kalam and Suhuf-i-Ibrahim by Ibrahim Khan Khalil, Bagh-i-Ma'ani by Naqsh Ali Tazkiratush Shuara by Ashraf Ali Khan, Tazkira-i-Katib, Riyazul Afkar by Wazir Ali Ibrati, Safina-i-Ishrat by Durga Das, Nazm-i-Guzideh by Nazim Tabrizi, Yad-i-Baiza by Ghulam Ali Azad, Subh-i-Sadiq by Mohd Sadiq, have yet to see the light the day Moreover, there are valuable works on Indian music like Lahjat-i-Sikandarshahi In addition, there are innumerable translations of Sanskrit works The publications of such source materials will throw a flood of

fragments of Qatran Tabrizi, one qasida, one Mukhammas and two enigmas of Nasir Khusrau, many qasidas, ghazals, fragments and quatrains of Masud Sa'd Salman, Amir Muizzi, Suzani, Anwari and Zahir Faryabi, one qasida, one fragment and one quatrain of Abul Faraj Runi, four quatrains of Umar Khayyam, one qasida of Shaikh Ahmad Jam Zindepil, one qasida of Bukhari, one fragment and one quatrain of Sanai, two qasidas of Abdul Wase Jabali, nine qasidas, three ghazals, three fragments and six quatrain of Hasan Ghaznavi, one qasida of Rashid Watwat, one qasida of Jamaluddin Abdur-Razzaq, one qasida and two quatrains of Khaqani, one ghazal of Nizami Ganjawi, five ghazals, four fragments and nine quatrains of Athiruddin Akhsikati, one gazal of Attar, seven fragments of Kamaluddin Isfahani, two ghazals of Sa'di, three ghazals of Humam Tabrizi, three ghazals of Amir Khusrau Dehlavi, one mathnawi, twenty ghazals, two fragments and four quatrains of Hasan Sajzi, one qasida of Khwaju Kirmani, one ghazal of Ibne Yamin, one ghazal of Salman Saoji, one ghazal of Hafiz and six ghazals of Kamal Khujandi

Thus, I feel that the printed Diwans of all the great poets should be edited afresh after collating valuable and hitherto unknown manuscripts available in India and abroad Besides, we should try to separate not only apocryphal mathnawis, qasidas and ghazals and fragments from the original one, but to separate every apocryphal line from the original one also

There are innumerable great and unfortunate poets, whose Diwans may not be available, but volumes of their verses may be prepared with the help of anthologies, which require special attention of our scholars

The first pre-requisite for a higher research in our country is to prepare and publish the catalogues and hand-lists of Persian manuscripts in Indian museums and libraries Unfortunately, in spite of resources innumerable libraries like Reza Library, Rampur, Central Public Library, Ptiala,

wastes our energy Such Ph D topics are given to which no *justice can be done in India We cannot expect our young* students to grasp the magnitude of the research problem But it should be our earnest endeavour to guide them with relevance and precision

Thus, there should be proper coordination and exchange of notes and ideas, before giving or approving a subject In India emphasis should be laid generally on Indo-Persian rather than on purely Persian or Iranian subjects In the University of Tehran, Indian students are given titles connected with our sub-continent In addition, regional universities should give priority to regional topics Moreover, we should encourage and guide research scholars on different aspect of our Persian, which may help in the study of Indian history and culture

It does not mean that we should not touch Firdausi and Hafiz or any other poet or writer of Iran But we should try to find out something new or supplement what has been written and published in Iran Here I may mention Diwan-i-Sain-i-Harawi, edited by Prof S Hasan and published by the Arabic & Persian Institute, Patna This is a work which has not been done in Iran so far

The great poets like Firdausi, Nizami, Omar Khayyam, Sa'di and Hafiz should be considered as world literary personalities, and may be studied by all without any consideration of region or frontier The well edited Diwan of Hafiz by Prof Nazir Ahmad is a specimen to show how to work on such aspects

At present I am engaged in discovering hitherto unknown work of great Persian poets of Iran and India So far I have traced two riddles of Shahid Balakhi, some verses of Rudaki, two fragments of Daqiqi, two fragments and two quatrains of Firdausi, two fragments and one quatrain of Farrukhi, three qasidas, four fragments and one quatrain of Unsuri, two *qasidas of Menuchehri, one riddle of* Asjudi, one quatrain of Abu Said Abul Kahir, three qasidas and two

11 A Critical Edition of Anisul Ahibba by Dr S Anwar Ahmad
12 Life and Works of Masiha Kairanvi with a Critical Edition of his Persian Translation of the Ramayana by Dr S Waliullah Salfi
13 Life and Works of Zahurul Haque Tapan by Dr S Irtiza Husain Rizvi
14 Life and Works of Mirza Fakhir Makin by Dr Nihal Ahmad
15 Life and Works of Abdul Hameed Parishan with a Edition of Works by Dr S Ali Haider Nayyar
16 Life and Works of Nasir Ali Sirhindi with a Critical Edition of his Mathnavi by Dr Hafiz Zahurul Hasan Siddiqi
17 Persian Literature in India after the Reign of Aurangzeb upto 1857 by Dr Tawheed Ahmad
18 Travel Books in Persian Literature by Dr Khursheed Jahan
19 Life and Works of Ahmad Langer Darya Balkhi by Dr Hasan Imam
20 Life and Works of Nausha Tawheed Balkhi by Dr Shakir Khaleeque
21 Marsia writing in Persian upto the Qajar Period by Dr Mahmood Alam
22 Natia Poetry in Persian
23 Life and Works of Sanai Mashhadi by Dr Habibul Mursaleen
24 Sabki Hindi by Dr A Ghaffar Siddiqi
25 Life and Works of Hakim Shuhrat Husain (D Litt) by Dr Ghulam Mujtaba Ansari

There are innumerable titles, which may be suitable for Ph D thesis, while an equal number of topics deserves for M A or M Phil dissertations Even D Litt standard has been lowered and has still to find its proper place in our country In our universities this distinction has been overlooked There is repetition and duplication of subjects, which

14. A Critical Edition of Nafaisul Ma'asir (D Litt) by Dr (Mrs) Ummehani Fakhruzzaman (1965)
15. Editing of Iqlim V of Haft Iqlim (D Litt) by Dr S B Samadi (1957)
16 Court Poets of Ali Adil Shah (D Litt) by Dr Nazir Ahmad (1957)
17 Editing of Kulliyat-e Urfi Shirazi (D Litt) by Dr M Waliul Haq Ansari (1976)

Nagpur University

1 Iradat Khan Wazih by Dr S Abdur Rahim
2 Masud Sa'd Salman — His Life and Poetry by Dr (Mrs) Nusrat Ara (1970)
3 Life and Works of Sahbai by Dr Shah Hamid
4 Life and Works of Hasan Ghaznavi by Dr Ghulam Mustafa Khan (1944)
5 Critical Edition of Diwan-i-Masud Bek by Dr Abdush Shakur Qadri Shah

Patna University

1 A Critical Edition of Nal Daman of Faizi by Dr Taiyyab Siddiqui
2 Life and Works of Walih Haravi by Dr Ghulam Mujtaba Ansari
3 Satire in Persian Poetry by Dr Sharfe Alam (1970)
4 Life and Works of Hakim Rukna Kashi by Dr Shamsul Haq (1970)
5 Life and Works of Ashraf Mazandram and Edition of his Diwan by Prof M. Siddiq (1964)
6 Life and Works of the Author of Siyarul Mutakhirin by Dr M A Mozaffar (1968)
7 Early Persian Poets of India by Prof Iqbal Husain
8 Salim Tehrani, Life and Works by Dr Khwaja Afzal Imam
9. A Critical Edition of Hamisha Bahar by Dr Zubair Ahmad Quemar
10. Three Sufi Poets of Bihar by Dr. Yahya Abdali

Hyderabad University

1 Development of Natia Poetry in Persian by Dr Ghulam Dastagir Rashid (1955)
2 Persian Literature under the Bahmani Reign by Dr Abdul Mannan (1966)
3 Lachhmi Narain Shafiq's 'Ma'asir-e-Asifiya' by Dr Yousuf Ali Khan (1964)
4. A Critical Study of the Life and Works of Abu Talib Kalim by Dr (Mrs) Shareefunnisa Ansari
5 Persian Language and Literature During the Qutb Shahi Reign by Dr (Miss) Najma Siddiqua

Lucknow University

1 Zuhuri — Life and Works by Dr Nazir Ahmad (1945)
2 Ghazi Beg Tarkhan by Dr Akhtar Masood
3 Urfi — Life and works by Dr M Waliul Haq Ansari
4 Development of Persian in Lodi Period by Dr M Rizwan Alvi (1962)
5 Muhd Sufi Mazandrani by Dr S Naiyar Masood Rizvi (1966)
6 Abu Talib — His Life and Works by Dr Ch Sarwat Ali (1965)
7 Life and Works of Bahar Mashhadi by Dr Aftab Akhtar (1966)
8 Shaikh Ali Hazin — Life and Works by Dr Abrar Ahmad (1973)
9 Nizamul Mulk Asaf Jah and Development of Persian in his age by Dr Khan Mohd Atif (1973)
10 A Critical Edition of Diwan-i-Ghazal of Talib-i-Amuli by Dr (Mrs) Asifa Zamani (1973)
11 Hasan Sajzi — Life and Works by Dr Shakeel Ahmad Siddiqi (1967)
12 Contribution of Hindus to Persian Literature in Avadh by Dr Narendra Bahadur Srivastava (1973)
13 Ghazali Mashhadi - Life and Works by Dr *Mohd*

2 A Study of Secularism under Aurangzeb from Original Persian Sources by Dr M Firoze
3 Arabic Persian Vocabulary in Tulsi Dass by Dr Indrauni Singh
4 Life and Works of Said Qureshi by Dr M Amin

University of Delhi :

1 A Study of Indo-Persian Literature Before the Establishment of Delhi Sultanate by Dr Naeemuddin
2 A Study of Indo-Persian Literature during the Tughlaq Period by Dr Shoaib Azmi
3 A Study of Indo Persian Literature during the Khalji Period by Dr (Miss) Nargis Jahan
4 Indo-Persian Literature Produced During the Early Mughal Period by Dr M Yousuf
5 Indo-Persian Literature During the later half of the 17th Century by Dr N H Ansari
6 Indo-Persian Literature During the First Half of the 18th Century by Dr S H Siddiqui
7 Indo-Persian Literature Produced During the First-Half of the 19th Century by Dr Sharif Husain Qasmi
8 Contribution of Sirhindi Writers to Indo-Persian Literature by Dr Idris Ahmad
9 Indian Stories in Indo-Persian Literature by Dr. Shamim Ahmad Qureshi
10 Chander Bhan Brahman—A Critical Edition of His Unknown 'Chahar Chaman' by Dr N N Sharma
11 Contribution of Kashmir to Indo-Persian Literature (16th and 17th Century A D) by Dr Durrani.
12 Anand Ram Mukhlis by Dr James

Gujarat University

1 Persian Poetry Under the later Mughal Period by Dr A N Qureshi (1969)
2. Hindu Historians during the Mughal Rule by Dr Sharma.

his Works by Dr Jagdish Narain Kulsheshtha

24 A Critical Study of Persian Prose of the 16th Century *in India by Dr S Rashid Husain*

Allahabad University :

1 Edition and Annotation of Majmua-i-Danish (Consisting letters of Munshi Kishore Das Desai) by Dr S Maqbool Ahmad

2 French Influence on Modern Persian language by Dr Abdul Qadir Jafari

University of Bombay :

1 Influence of Persian on Marathi (Bakhars) by Dr Col Pawar

2 Mulla Wajhi and his Persian Diwan by Dr Abdul Quddus Munshi

3 History of Persian Literature under Qutbshahi and Adilshahi by Dr T N Devre

4 Chander Bhan Brahman by Dr M A Farooqi

5 Faizi-His Life & Works by Dr M Kazi

6 Indo-Iranian Relations by Dr R N Gorekar

7 Abdur Rahim Khan-i-Khanan by Dr C R Naik

University of Bihar :

1 Life and Works of Musavi Khan Muizz Fitrat by Dr Matin Ahmad Saba

2. The Life and Works of Wazir Ali 'Ibrati (D Litt) by Dr Mohd Sulaiman

3 Important Allusions and References in Persian Poetry by Dr Mujibur Rehman

Bhagalpur University :

1 Life and Works of Waleh Daghistani by Dr Abdul Ghaffar Ansari (Patna 1976)

2 Life and Works of Mohd Kazim Waleh Isfahani (D Litt) by Dr Abdul Ghaffar Ansari 1976

Calcutta University :

1 Diwan-i-Baqiya-i-Naqiya of Amir Khusrau by Dr S Manal Shah Al-Quadri 1976

2 Imadi, Life & Works by Dr M S Israeli
3 Nafaisul Ma'athir (a critical edition) by Dr Ummihani Fakhruzzaman
4 Talib Amuli, Life & Works by Dr S Nabi Hadi
5 Ghazali Mashhadi by Dr (Mrs) Zohra Hasnain
6 Qudsi Mashhadi by Dr Samiuddin Ahmad
7 Persian Prose Writers in India in the 13th Century by Dr Mumtaz Ali Khan
8 Tadkhira Writers of the 16th Century by Dr Fida Abbas
9 *Ghalib—a critical appreciation of his poetry* by Dr Waris Kirmani
10 Lataif-i-Ashrafi by Dr Waheed Ashraf
11 Nau'i of Khabushan by Dr Ameeruddin
12 Sanai Mashhadi by Dr Naseer Ahmad Siddiqi
13 Diwan-i-Mutahhar of Kara (Editing) by Dr Abdur Razaq
14 Najib-i-Jurbadqani (Editing) by Dr Khalid Siddiqi
15 Persian Literature of the Khaljis Period by Dr Motasim Abbasi
16 A Critical Edition of Farhang-i-Sharaf Nama of Yahya Maneri by Dr S M Tariq Hasan
17 Collection and Edition of Scattered Persian Verses till 1290 by Dr (Mrs) Maria Bilqis
18 A Critical Edition of Qasaid-i-Jamali of Delhi by Dr Akhtar Bano
19 A Critical Evaluation of Persian Poetry written in India in the 13th Century by Dr (Miss) Razia Mufti
20 A Critical Edition of Diwani Mujir Belqani by Dr Kabir Ahmad Jaisi
21 Contemporary Personalities in Diwan-i-Hafiz by Dr (Mrs) Aisha Mufti
22 Dastan-i-Yusuf Zulaikha in Persian Verse by Dr (Mrs) Safia
23 A Critical Study of Chander Bhan Brahman and

buted so significantly to world civilization in the past When they came together on the Indian soil they acted and reacted on each other, gained a new creative vigour and vitality in this process and produced a cultural synthesis, which left a deep impression on Indian life Under the impact of this cultural phenomenon, the creative spirit of India bloomed and flowered, producing new forms in architecture and music and new styles and approaches in literature

In the light of the above, it is necessary to make a thorough and scientific study of Indo-Persian literature in order to bring to light the glories of a hitherto neglected chapter of India's cultural history

With the dawn of the twentieth century, scholars began to assess the literary treasures of the past in a scientific way. Allama Mohd Qazwini is the founder of modern researches in Persian, while in India the late Professor Mamood Shirani and Qazi Abdul Wadood are the builders of new traditions in our oriental studies Among the later Iranian scholars, we may mention the names of Dr Parviz Natel Khanlari, the late Dr Mohd Moin and Dr Zabihulla Safa, while among the Indian scholars Dr Nazir Ahmad is undisputedly the most outstanding personality, who has given a new dimension to Persian researches and has made tremendous contribution in the field of oriental studies His monumental edited works like *Diwan-i-Hafiz, Makatib-i-Sanai, Diwan-i-Siraji, Farhang-i-Qawwas and Dastur-ul-Afazil* and innumerable research articles stand as landmarks in the field of Persian studies in India

During the last two decades our Indian universities have started Persian researches in a dynamic way. Here is an incomplete list of precise titles of the theses of some of our research scholars, who have been awarded the Degrees of Ph D. or D. Litt.

Aligarh Muslim University :

1. Shah Ismail Safawi by Dr Ghulam Sarwar

Persian Researches in India

Prof. S.A.H. Abidi

With the coming of the Muslims to the sub-continent, Arabic, a Semetic language, and Persian an Aryan tongue and a sister language of Sanskirit, came to India, which is the confluence of diverse faiths and languages and which has a tradition of adapting and blending and then producing composite culture-unity in diversity

Arabic has served throughout the medieval Indian period and is still serving as a language of religion and theology But compared to it, Persian had a greater impact on Indian life and culture Throughout, the medieval Indian period, it served as a court language as well as the language of culture and refinement During this period innumerable works on history, biography, sufism, ethics, medicine, astronomy, commentary, geography, grammar, lexicography, rhetorics, prosody, tradition, theology, mathematics, utterances of saints, travels, judicial decrees, geology, music, alchemy, zoology, geomancy, magic, calligraphy, interpretation of dreams, cooking, law, military science, etc have been generally written in Persian

Indo-Persian literature is one of the most treasured gifts in the rich store house of Indian culture It was the creative expression of cultural synthesis achieved during the medieval times in India The coming together of the two cultural streams—the Indian and the Iranian—gave rise to the mighty flow of a composite national culture in different parts of India. These two traditions, which were woven into the multicoloured fabric of Indian culture had their roots in those hoary civilizations of India and Iran, which had contri-

verses and Mathnawis He prepared a number of treatises on different theological subjects, but only two of his literary works are now available The rest could be traced through his qitas which bear dates of their compilation At present, two books of Shah Yahya are available The first being 'Futuhat-i-Shauq' his Persian Diwan, which has already been printed and published and the other, 'Kanz-ut-Tawarikh' contains chronological quatrains It was compiled in the year 1294 A H It contains qitas which reveal dates of various important incidents Besides, to add sanctity to this work and make it more exhaustive, he has composed qitas recording the events from the birth of the Holy Prophet up to his own date of birth It contains qitas written on different occasions up to 1299 A H four years before his death It is a valuable document for ascertaining and deciphering important dates

Futuhat-i-Shauq, the Persian Diwan of Shah Yahya was published during his life time in the year 1301 A H It contains 552 pages A glance over his Diwan shows that it was written simply in praise of Amir Abul 'Ola, the founder of Abul 'Olai School of mysticism This attitude of Yahya has minimised its literary importance

Besides the said works, Shah Yahya has also compiled treatises on different subjects This could be deciphered from his qitas mentioned in 'Kanz-ut-Tawarikh'

Shah Yahya died on Monday, the 26th of Ziqada, 1302 A H at the age of 48 as is evident from the qita written by Muhd Sayid Hasrat Azaimabadi

It is clear from the foregoing statement that Shah Muhd Yahya Azimabadi was a notable poet of Persian His chronograms are valuable and are definitely memorable contributions towards Persian literature These are, I am sure, sufficient to place him among the immortals

corrected by his uncle and later on by Mohammed Ali Khefa Lucknavi After his death, he became the disciple of Maulvi Sayid Hasrat Azimabadi in poetry

Shah Yahya devoted most of his time in writing books, composing poetry and imparting religious education He had close contacts with the renowned scholars, reputed poets and eminent theologions of his age He was reckoned as a noted poet of Patna during his life time

He visited Akbarabad, where is the tomb of Hazrat Abul 'Ola, the founder of Abul 'Olai School of sufism He visited Calcutta for several times During one of his journeys to Calcutta, he lost his entire belongings including his Bayaz, in the year 1280 A H He also visited Tirhut in the year 1282 A H He performed Haj pilgrimage in the year 1296 A H This shows that he did not comfine himself to the four walls of his khanqah but enriched his experiences through journeys to different places

It should be noted that Patna was the centre of full fledged literary activities during the 12th and the 13th centuries A H A number of men of letters, poets, scholars and saints of repute flourished during this period who enriched Persian language and literature with their valuable contributions Shah Yahya had got closer contacts with his contemporaries

Shah Azimabadi, Shah Amin Ahmad Firdausi Shauque Nimvi, Abdul Hamid Pareshan, Akbar Danapuri, Shah Badruddin Qadri, Wazir Ali 'Ibrati Azimabadi, Shah Ali Nasr Phulwarvi were a few of his contemporaries with whom he had close contactes

So far as his literary activity is concerned, it can be said without any reservation that he had got special learning towards poetry and compilation of books He was a bilingual poet and could express himself in Persian and Urdu both He wrote a considerable number of chronological quatrains He also wrote explanatory notes on the difficult classical

Shah Muhammad Yahya Azimabadi

Dr. S.A. Haidar Nayyar

Shah Muhammad Yahya, son of Shah Wajihullah Farhat was born on the 14th Rajab 1254 A H in Mohalla Shah Ki Imli, Patna City, Patna He received his primary education from his father and then his maternal uncle Shah Basharat Ali Later on, he finalised his education with Muhd Sayid Hasrat Azimabadi of whom he was also a disciple in poetry He was well-versed in Urdu, Persian and Arabic languages and literature He had firm grip over Islamic Jurisprudence, Commentary of Holy Quran and interpretation of Holy Traditions He initiated himself as a disciple of his father in sufistic line of Abul 'Olai in 1265 A H at the age of eleven His father nominated him as his successor the same year His father died in the year 1266 A H After his death, Shah Muhd Yahya became pontiff of his Khanqah at the age of twelve

He was married in 1271 A H at the age of eighteen with the daughter of Khwaja Ashraf Ali After three years a female child was born in 1274 A H but she died the same year A boy was also born in 1279 A H and was given the name of Nurul 'Ola, but unfortunately, he also expired after two years In 1284 A H again a male child was born who was given the name of Muhd Mehdi He survired and became his successor

Shah Yahya had inhereted poetic faculty He used to compose poems both in Urdu and Persian He began to compose chronological quatrains (Qitat-i-Tarikh) on the inducement of his father and uncle Primarily he got his poems

Sarandeep Mehr Anwar, like Jan-i-Alam of the original story, falls in love with the princess and, with the help of the peacock reaches Sarandeep and succeeds in marrying her On his return journey to India, by an accident, he is separated from Mah-i-Munawwar and ultimately when they meet again Mehr Anwar becomes suspicious of the character of his wife After certain tests his doubts are removed As mentioned earlier, the story has been added only to urge upon Jan-i-Alam to cast away doubts about his wives' character who under certain circumstances had to live away from him But even after listening this story from the tongue of the parrot, Jan-i-Alam dose not seem to be satisfied Miskin, therefore, relates four more stories to induce Jan-i-Alam to cast away his doubts, and ultimately he succeeds The last chapter of the translation is the same last chapter of the original book in which Jan-i-Alam reaches his mother country and becomes king there These additional stories have also been written in the same style which has been adopted by Miskin in the translation of the originol book

On the whole Bayan-i-Gharaib is an important addition to the Indo-Persian Literature It is the first translation of any book of fiction from Urdu into Persian In the original book Fasana-i-Ajaib, the entire atmosphere of the history is Indian and through its translation the Iranians can understand the conditions of the society in India, particulary in Avadh, which prevailed there a hundred years ago Fasana-i-Ajaib is a link between the old dastan and the new Urdu novel Its Persian translation, can also help Iranians in understanding the evolution of modern novel from dastan in the Indian languages Miskin's translation is important in another respect also He has enriched Persian vocabulary by the appropriate use of some Indian words like *Deorhi, kothi, sukhpal, lakhokha*, etc The book needs immediate attention of the Iranian authorities who at present are making all efforts to preserve the Persian literature produced in India

style is however not so decorative and florid as that of Surur but at other places he has tried to make a faithful translation in the style of the original book He frequently uses the artistic device of *Saji* but this ornamentation does not, in any way, affect the flow of the language or the freshness of the style Surur has frequently used the verses of his contemporary or earlier poets or those of his own Miskin either uses his own verses or if he finds it possible translates the Persian verses used by Surur At some places he has also abridged the chapters but his abridgement has no effect on the flow of the story On the whole Sohan Lal Miskin has shown complete mastry on Persian language used by him and, due to his fluent, fresh and graceful style, his work seems to be an original work rather than a translation

Miskin has also divided his translation according to the chapters of the original book and their headings are also the same He has attempted to make a faithful and literal translation but, in the closing portion of the book before the final chapter he has added a few more stories which he claims to be original These stories (the number of which according to Miskin, is seven but I could find only five in the manuscript) have been added after the chapter in which, in the original dastan, the parrot tries to remove suspicions from the mind of Jan-i-Alam about the character of his wives Miskin, in these additional dastans, has also emphasised on the same point and by adding these stories through the tongue of the parrot he emphasises that baseless doubts on the characters of ladies only complicate the family problems Among these additional stories only the first one i e Dastan-i-Mehr Anwar and Mah-i-Munawwar is somewhat lengthy and comprises of nine chapters Its theme is similar to the original theme of the Fasana-i-Ajaib

Mehr Anwar is a king of India He purchases a peacock which like the parrot of the original dastan, tells him about the beautiful Mah-i-Munawwar, a daughter of the king of

marriage Jan-i-Alam alongwith his wife Anjuman Ara returns to the country of Mehr Nigar and marries her also and alongwith both the queens he moves towards his own country On the way back to his country he again meets the sorceress who had imprisoned him earlier At this time, with her magic, she turns Jan-i-Alam and his entire army into stone but with the help of queen Mehr Nigar's father they are relieved from the magic and start again for their country Then they meet the son of the wazir who had originally accompanied Jan-i-Alam in his campaign but was separated from him when the prince was bewitched by the daughter of the magician Shahpal This wazirzada, however, becomes a traitor and tries to destroy Jan-i-Alam He, accordingly, converts Jan-i-Alam into a baboon and by adopting the prince's shape tries to win over both of his wives Mehr Nigar suspects that the man who had adopted the shape of her husband was not actually Jan-i-Alam and very wisely relieves the princes from the bonds of magic. In the way they meet certain other accidents also During this period the parrot, only by accident, meets the queen, Mehr Nigar, and becomes an instrument in getting them together. They reach home and the king hands over the reigns of the kingdom to Jan-i-Alam and he along with his three wives, Mah Ta'lat (whose quarrel with the parrot was responsible for all the events of the dastan), Anjuman Afroz and Mehr Nigar leads the rest of his life peacefully

This story, as related above has been written by Surur in an ornate style which is unique in Urdu prose and, inspite of the great rivalry between the Delhi and Lucknow schools, was liked by all and sundry Even Mirza Ghalib had to admit its grace as is evident from the *taqriz* he wrote no Gulzar-i-Surar another book of Surur

Sohan Lal Miskin, in his translation, has not only related the above mentioned story of Fasana-i-'Ajaib in Persian but has also tried to copy the florid and ornate style of Surur In the opening paragraphs of different chapters his

showed their fine taste of appreciation of poetry in their works Majma'-ush-shuara, of Ratan Singh Zakhmi and Sharah-i-Qasaid-i-Urfi by Iwaz Rai Masarrat are good books on poetic appreciation

On this occasion I am introducing another Hindu writer who wrote in Persian and made a valuable contribution to the Persian literature produced in India He is Sohan Lal Miskin, a Kayasth of Lucknow who flourished in the last century Miskin was a poet of some importance but his main contribution is his translation of the famous Urdu dastan, Fasana-i-Ajaib written by Mirza Rajab Ali Beg Surur in the year 1240/1824 Miskin translated it into Persian in the year 1276/1858 when Surur was still alive and was living in Varanasi

To understand the importance of Sohan Lal Miskin's translation/Bayan-i-Gharaib, a Chronogram bringing forth out the year 1276 as the year of its translation, it is necessary to know something about the original book Fasana-i-Ajaib As claimed by its writer Rajab Ali Beg Surur, it is an original 'Dastan' (romance) and has all the characteristics of similar romances written in Persian or Urdu It is based on a love story and is throughout dominated by supernatural elements The hero of this dastan is Jan-i-Alam, the son of an oriental king After learning about the beauty of Anjuman Ara, the daughter of the king of Zarnigar, from his parrot he becomes so fond of the princess that, under the guidance of the parrot, he starts for Zaringar but in his way, due to his own folly, falls victim to a sorceress who has fallen in love with him He, however, got rid of her by a trick and reached the land of a queen, Mehr Nigar, who likewise falls in love with him With the help of the father of this queen, who is a saint, Jan-i-Alam reaches Zarnigar and having learnt that a giant has taken away the princess Anjuman Ara, frees the princess from his clutches and the father of the princess, the king of Zarnigar, as a mark of gratitude, permits him to marry his daughter After the

Bayan-i- Ghara'ib

Dr. M. Wali-ul-Haq Ansari

The Persian language which was originally brought by the Muslim immigrants to India, became a popular language of this country and played an important part in creating communal and cultural harmony among the various sections of the population of this country Not only the original immigrants and their decendants whose mother language was Persian, produced great works in this language but the local people who had adopted it, mostly by sheer love, contributed such important works of which every Persian scholar can be proud and which can be given high place in the entire Persian literature Chandra Bhan Brahman, Anand Ram Mukhlis, Ratan Singh Zakhmi, only to mention a few, are among the foremost Persian poets of their time Similarly, the contribution of the Hindu writers to the Persian prose is also significant Tek Chand Bahar has an eminent place among the Persian laxicographers and his master piece, Bahar-i-'Ajam, is still considered to be one of the best Persian dictionaries which have been written in Persian language Among the tazkira-writers Bindra Ban Khushgo stands second to none and it is a matter of pride that he is frequently quoted by the Iranian writers Likewise Safina-i-Hindi and Anis-ul-Ashiqin, both written by Hindu scholars, are also important tazkiras of Persian poets Among the historians also, the names of Hindu scholars are prominent and, to mention a few, Sujan Rai Bhandari, Hit Prasad, Girdharilal, etc, wrote such important books of history as Khulasat-ut-Tawarikh, Tarikh-i-Avadh and Tarikh-i-Hind respectively They have also been good critics and

Persian literature, nor even the power to write an essay on reflective subject- of the university curriculum of the university standard, that is anything like so important as a working mastery of daily commonplace Persian idioms, a good pronunciation and some power of reading aloud This means a course on quite different lines, taught in a different way, from the courses and procedure in vogue university students The teaching of Persian should be entrusted to teachers who have had training in the special, modern technique of foreign language teaching

It goes without saying that the Persian teacher must be acquainted with Persian literature He need not be a specialist in the narrow sense of the term but he should have something like adequate knowledge of the best Persian poets and authors, and a real interest in some branch of Persian studies, whether the history of literature, or the art of criticism, or the science of language He must not only have a knowledge of the subject but should have developed a certain sense of standard, a criterion by which to evaluate every form of literature Such a standard he will cultivate by reading consntatly from the best literature His reading should not be confined to the classics only but to modern literature as well

He must be trained in the principles and practice of modern foreign language teaching He must be acquainted with and must be able to employ functional Persian, with confident and complete mastery Bookish Persian will not be of much use He must have received training in phonetics and must know how to use its khowledge To fulfil lhe aim of teaching Persian—to enable pupils to speak, read and write Persian well—he must himself have the ability to speak well, to read well and to write simply and clearly Only those who can speak and read with case and fluency should be enstrusted with the teaching of Persian As the new language is learnt by speaking it, the teacher must be the best speaker, the best linguist It is needless to say that so far so better if he has working knowledge of how to make use of language laboratory in effective, fruitful teaching of Persian

ing, writing, spelling and enjoyment of Persian literature, in fact, the study of the different branches of a language are greatly facilitated by the study of phonetics Language is essentially sound, "stices of sonority" It is as sound that it first come into being. Script came later. The sound element in a language is as much a part of the spirit of that language as its syntax or its prosody Every language has its own pecularities of sound, stress, weakening, assimilation and intonation These can be studied thoroughly by the aid of phonetics.

The gramophone, the lingua phone records, the wireless listing, the talkies are some valuable aids to make up for the absence of opportunities of hearing Iranians The lessons on the lingua-phone records are very useful The gramophone in a very small class or for a private student has a considerable value when we came to the question of intonation The records should be of spoken, not sung, passages Records containing day-to-day practical conversations should be acquired They should be the best that money can buy, and made by the greatst elocutionists of Iran Each little passage should be reproduced for the learner again, until the musical rise and fall of the voice is deeply impressed in students' memory.

(F) **The Persian Teacher**

The aim of teaching Persian is to enable pupils to speak, read and write Persian—and to all these things well In order that they are enable to do so, definite, systematic instructions are necessary

At present the teaching of Persian is carried on in a haphazard manner Most of the present Persian teachers have acquired a type of Persian which is bookish, heavy and pedantic This type is clearly unsuitable for schools and colleges where pupils are learning a new language The most need in schools and colleges is for the plain, commonplace Persian of speech with as many simple and useful variations as possible We must remember that the pupils are learning the new language by speaking it. For the teacher of Persian in the schools it is not conversence with sadi, Jami, Attar, Rumi, or Omar Khayyam, or a knowledge of the history of

in the language learning process—

(i) Ears befor eyes, (ii) Speech before reading and writing (iii) Reading, (iv) Reception before reproduction, (v) Simultaneous reproduction before individual reproduction, (vi) Language before grammar Grammar should come after the language It is the philosophy of language This is a commonsense rule (vii) Sentence first and then the words (viii) Proportional emphasis on the different aspects of language learning should be laid Oral composition should receive as much attention as written composition The passive aspect of language learning, that is hearing, subconscious understanding and assimilation, and the active aspect, i e. limitation, reproduction and composition should be well attended to

(C) The Principles of Foreign Language Teaching

(i) Approach through ears The learner should get an atmosphere wherein he should get a chance of hearing good spoken Persian—he understands Persian and speaks Persian, (ii) Give scope for understanding subconsciously what he hears, (iii) Maintain an Iranian atmosphere in the class as far as possible by excluding either English or the mother tongue in the class The language learning is complete when the student has completed receptive and reproductive aspects.

Translation for the sake of artistic training and that too at the higher stage and not at the lower stage has of course its place

(D) The Aims of Teaching Persian

(i) To enable the student to understand spoken Persian language, (ii) To enable them to read books, (iii) To enable them to use the language they have learnt They can use the language in two ways—by speech and by writing, (iv) To appreciate Persian (Iranian) ways, manners and literature These are the fourfold aims of teaching Persian

(E) Phonetics in the Teaching of Persian

The supporters of phonetics contend that the understand-

Teaching of Persian—A New Outlook

Dr. Mohammed Azam

(A) Importance of Persian

In India Persian was the language of the courts It is the language which served as a source for many of the developments in modern Indian languages especially like Urdu, Hindi, Marathi, Kashmiri, Punjabi, Gujarathi and Bengali These languages have been deeply influenced in their evolution by the Persian language All of them bear deep imprint of Persian influence

Apart from this one cannot ignore the important fact that historical works. tazkiras, poetical compositions, biographical works, works on mathematics, astrology, medicine, art of war, art of administration etc have been produced in Persian and for centuries the administration of the country has been carried on in Persian It is this language that played an important role in the transmission of Indian historical and classical literature to the outside world It played a highly significant role in the evolution of the composite culture of India

(B) The Language Learning Process

All language learning is a habit-forming process A language is not learnt unless it is used, unless it forms an integral part of the learner A learner will not completely learn anything unless he completely lived himself in it, unless he actually ,practised it Mastery of language is a matter of habit Speaking is a matter of habit Language learning process is habit-formation

The following may be the rational order of progression

regard him as their master and guide Similar exchange programmes could be established with Afghanistan, Iran, Pakistan and Turkey, to augment and enrich the flow of fresh knowledge and learning

Among all the countries associated with the Persian tradition, Iran maintains a unique position Being the original home of the Persian language and having a 'Sukhan parwar' Shahanshah as its head, it is, today, looked upon as the chief patron of this great language Iran can function as a center for the dispersal of Persian learning by establishing academic and educational contacts with other countries, including India It can revitalize the Persian education by calling a sizable number of Indian scholars to Iran and also by sending Iranian Professors as advisors of Persian teaching to Universities in India where Persian is taught This would enable Persian teaching to move from the medieval period into the modern period Except for Delhi, where some facilities are available for learning modern Persian, no other place in India has any satisfactory arrangement for such education

on one's finger tips In our teaching of Persian literature we have to keep both its aesthetic and didactic qualities uppermost in our minds, because the emotional effect of literature and poetry has a vital importance in the development of personality An inspiring lecture on Sa'di, Rumi of Hafiz can introduce the listeners to the highest powers that God has given to man, where we come closest to him, that is, our creative powers

Drastic changes are necessary in the courses of Persian studies Most of the courses which were taught at the beginning of this century in India, continue upto this day, although social conditions and academic requirements have changed. Consequently, many books of literature prescribed in the courses have become out of date, even from the literary point of view In the medieval period literature was supposed to be an art whose worth was determined by the ornamentation of the language. There is no dearth of such books, both of prose and poetry, in which the author has very little to communicate His primary aim is to give an impressive show of his craftsmanship by using various rhetorical devices Such books should be replaced by thought-provoking works.

No satisfactory improvement, however, in the teaching of Persian language and literature can be achieved, at least in India, without active collaboration of the Persian speaking countries This fact is being more and more realised and some steps have been taken in this direction in India Under the Indo-U S S R Cultural Exchange Programme, a bilateral relationship was recommended between the Aligarh Muslim University and the Tajikistan State University, Doushanbe. This writer visted Tajikistan under the same programme and exchanged ideas with the Persian scholars and educationists of this region It was a pleasant surprise for me to find that many Persian poets of India were more popular there than in their own home country Towering above all was Bedil, who has left a deep impact on that country. Tajik scholars have written many books on his philosophy and poetic style and

countries, they are still deprived of many facilities. The result is that we have lagged behind in the study of our own literature. Our country, for instance, has made great contribution to Sufi thought. Many Sufis and thinkers of medieval India have left treasures of wisdom, which need to be carefully read, deeply pondered and re-evaluated in the changing circumstances of modern civilization. It is gratifying to note that American and European scholars are giving their attention to the rich heritage of ours, in spite of great difficulties of language that they encounter in reading the texts. During my recent visit to U S A I had the opportunity to meet Indo-Persian scholars at Duke University of Chicago and Harvared, who are doing valuable work on the Sufi literature of India. We, Indians, however, do possess the knowledge and tradition, but we do not have suitable conditions and facilities, which are indispensible for proper research and elucidation of such works. Research should not be confined to just the editing of moth-eaten manuscripts irrespective of whether they possess any quality or thought content. Again, our research work should be scholarly, well documented and be supported by up-to-date information on what work is being done in other countries. These conditions are not generally fulfilled in India.

Not less alarming is our negligence of literary criticism regarding Persian writers of the classical as well as the modern period. In Europe, literary criticism dates back to the time of Aristotle and has grown into a fully developed science, taking into its orbit many other social sciences. Unfortunately, we do not possess this tradition. The only heritage we have received consists of Tazkirahs, which deal primarily with the life of poets. Critical appreciation found in such books is confined to set words of exaggeration. Again, the critical terms found in such books are vague and generalised and can be equally applied to any poet. Persian literature is one of the richest literaturers of the world, but the books of literary criticism written on it in India, could be counted

about the use of Persian in such business concerns and Industrial firms in which Iranians are involved. Effective measures on the above mentioned lines are likely to bring about a change in the educational attitude towards Persian It would no longer be regarded as a neglected subject of the curriculm and the social status of the Persian teacher, which is very important, would improve This is particularly true at the elementary level and Persian teachers at this level deserve still more attention Generally a product of madrasahs, they are ill-paid and inefficient without an idea of modern methods of education These teachers should be educated through the medium of English and should be taught the best methods of teaching, which will be most readily available through the English language They should have the necessary training and educational knowledge to enable them to explore new approaches in teaching and to try fresh idea in the Indian context They should also have access to the modern techniques of education In order to up-date Persian, from its classical from to the currently used contemporary Persian, some technological aids would be extremely helpful The major item here would be the use of language laboratories With properly prepared and graded tapes, the full beauty and fluidity of Persian could be easily imparted to the students In this context, tapes of pronunciation, conversations, poetry and music could be prepared These, if grated properly, would take the student to a high level of proficiency in the language One final addition to this could be short and feature Iranian movies that would integrate many of the points into a well co-ordinated whole Such taped programmes would remove some of burden from the teachers and enable them to advance more quickly in developing a real appreciation for Persian in their students

At the university level, however, Persian teachers are better placed. They get the same emoluments and have the same status as any other teacher, but in comparison to other

considered to be a mark of refinement and noble birth among all the communities of India, irrespective of caste and religion

The real setback to Persian occurred in the second quarter of the present century when Urdu itself began to lose its hold in the administrative and educational spheres as a result of the popular upsurge favouring Hihdi and other local dialects Consequently, after Independence, Persian was reduced to the status of a classical language and was generally read thereafter only by the Urdu-speaking community Its position in the educational institutions also suffered accordingly While previously it enjoyed the key-position in the curriculum, by being the medium of instruction as well as the most important subject of Humanities, it now remained only as an optional subject As a result of the social and political changes in the country, Persian is now of little use in the career-building of a young man Except for the National Archives of India, where Persian is still needed to read the old manuscripts and inscriptions of the histroical monuments, no other department of the Government is dependent on this language Some vacancies for modern Persian do sometimes occur in the diplomatic missions serving in the Persian-speaking countries Also, a few Persian teachers get employment at the educational institutions, but the number of such institutions is declining day by day In such unfavourable circumstances Persian has stopped attracting the best minds, who, if they prefer to study literature at all, go into English literature. Consequently, the students of Persian literature are not as sharp and bright as those belonging to other subjects

The first step, therefore, to improve the teaching of Persian, should be to improve the prospects of employment for its students Job-oriented courses could be linked with Persian Also, centers of advanced studies in the classical Persian literature, as well as contemporary Persian, ought to be established in India Possibilities should be explored

The Teaching of Persian Language And Literature in India

Dr. WARIS KIRMANI

The teaching of Persian language and literature in India has evolved out of centuries of Muslim rule and has become deeply rooted in the lives of millions of people who have been brought up in the Indo-Persian tradition Upto the year 1837, it was the court language and enjoyed the priveleges of this position The extra-ordinary love and patronage which the Timurid dynasty, as well as other preceding regimes, gave this language is well known The deep impact of the Persian language on us can, however, be imagined by the fact that our religion, which was revealed in the Arabic language, came to us through the Persian sources The following sarcastic remark by a foreign critic illustrates the extent to which the Islamic thinkers of India were inclined towards Persian .

"The book of God is in the Arabic language and these people of God (Islamic thinkers of India) wrote and spoke Persian "

A more sympathetic and enlightened remark from Prof Bausani in one of his books states that the single binding force for the Muslims of the Indian sub-continent is the Persian tradition

After the year 1837, Urdu replaced Persian as the court language of British India, but because of its deep affinity with the Urdu language, Persian continued to assert itself through literature, culture and education It, therefore, remained the language of the elite and its knowledge was

This form does not exist in medieval or earlier Persian but however as it is needed to express the idea of present continuous, it cannot be objected to, but rather be welcomed. If this form existed in the spoken dialects and has been incorporated into standard language this gives rise to another very useful suggestion, that we must search spoken dialects for such expressions and words and even grammatical constructions not militating against the genius of the standard speech as their taking over will further enrich the language and ensure its preservation at the same time

We have, therefore, to check the tendencies of unwarranted deviations in pronunciation and uncalled for changes in grammar which either end in widening the gulf existing at present between the written speech and the spoken one, or ultimately result in giving the language an entirely new form We must therefore on one hand try to evolve a system of pronunciation that will bring all the Persian speaking countries together linguistically and on the other hand must standardise the grammar to prevent it form undergoing unnecessary changes These two steps if taken in time will not only bring the Persian speaking lands closer but at the same time it will preserve the Persian language itself from being so utterly changed, which might make it unintelligible to the coming generations

beginners or foreigners to assimilate Arabic sounds like tha and dhal

These sounds, tha and dhal, already existed in Persian, for we know that the Avestic word Gatha is spelled by scholars with the Greek letter θ the sound of which is known to be exactly similar to Tha

As for dhal, the lexicographers have not only admitted that the word Ustadh with a dhal has been taken over by Arabic from Persian without making any change We have even now dhal in Persian words such as Pedhiraftan, Gudhashtan and Gudhardan etc

Mirza Ghalib tried to prove that dhal did not exist in Persian but he was taken seriously to task by scholars of the status of Dr Abdussattar Siddiqi who wrote a treatise to refute Ghalib's view

With the retention and use of Arabic script and also Arabic words in Persian it is most desireable and befitting that remaining sounds of Arabic be also adopted to remove any chance of confusion and to facilitate the learning of Persian spelling by foreigners or beginners as pointed out above

In grammar, too, changes should not be permitted unnecessirily I now want to refer only briefly to the new grammatical forms appearing in Persian e g there hardly seems any justification for replacing *Marau* by *Narau* and *Maya* by *Naya* and *Berau* by *Rau*, etc One might object that these deviations are minor and simple, but what is the guarantee that these changes will stop short at this stage and will not go on assuming other forms But changes for healthy and systematic development of a language are always welcomed e g we do not find the exact equivalent of the English present continuous or imperfect but this is expressed now by *darad*, the imperfect of *dashtan* combined with that of another infinitive which is the main verb in the sentence e g Bachcha darad ki be dabistan mirawad . (the boy is going to school)

However, to be brief, how the word Chirag came to be Arabicised as Siraj is as follows :

The Pre-Islamic Syrians had no Cha and therefore they changed that letter to either Shin or Sad as the Arabs did who as Semitics were cousins Thus the word Chirag followed into Syriac as Shirag Now when the Arabs took over this word they changed it to Siraj, the reason being, as is well known that Arabic does not have the hard sound of g as in get, gift, go etc and they changed it systematically into the softer sound jim, examples of which are so numerous that it will only unnecessarily lengthen my paper, and therefore I abstain from giving details thereof A few examples are given below

Gauhar—Jauhar
Nargis—Narjis
Lagam—Lijam
Gazar—Jazar
Tag—Taj
Salgam—Saljam
Sirgin—Sirjin
Namudag—Namudhaj
Piruzag—Firuraj

As for the change of the Syriac shin to Arabic sin it is very easily explained that the Arabic shin is an emphatic one, and hence the Arabs took the shin of other nations for sin and replaced the former by the latter e g the correct word, according to lexicographers, is Saljam and not Shaljam, (vide Ghiyathullughat) which is an Arabicised form of the original Pahlavi Shalgam which in Persian itself became shalgham due to the influence of Arabic and Turkish languages on Persian phonology

I have quoted these examples to show that how these two sounds which were originally foreign to Persian were adopted by and assimilated in it. Therefore, I think it will be better and in the interest of removing difficulty faced by

nothing will be left common to Tajik Persian and its sister form of Afghanistan and Iran This has already happened in Turkey, and according to the writer of an article published on Turkey in the World Digest, September 1943, the results of such a cultural change i e the adoption of the Latin script in place of the Arabic, are indeed unfortunate

It is feared that similar deviations are taking place in Persian, also, for instance although Qaf and Ghain are two distinct sounds but strangely enough they are frequently confused by the Iraniana with one another without any reason which may justify such process As prof Muin Muqtadiri told some students of Persian when he visited Aligarh in 1958 that kha is changed with Qaf in certain regions of Iran It is superfluous to point out that such tendency in pronunciation will ultimately harm the language, introducing more irregularities in pronunciation and spelling

It is admitted by every authority on the history of Persian language that Qaf is a foreign sound in this language and does not exist at all in Pre-Islamic form of the Persian speech However, with the influx of the arab and Turkish elements into Iran the native population could easily imitate the sound and pronounce it

As for Ghain it might have existed, according to some authorities in Avestic i e the speech of Avesta as it is represented by the scholars who have studied it, by the Greek letter Gamma, γ but it did not certainly exist in Pahlavi as is clearly proved by the word Siraj which is only an Arabicised form of the word Chirag which passed into Arabic through the agency of Syriac, the language of the Pre-Islamic Syrians who had been the dominant force in the intellectual and cultural life of the Sasanid Iran It was from them that the physicians, teachers and other representatives of intellectual life were drawn. They borrowed a large number of Persian words and passed them on to the Arabs, their kinsmen who were soon to rise under Islam as a paramount power in the world.

Since the Turks have changed over from Arabic script to Latin script they have further damaged their language immensely e g tha, sin and sad are represented by S, and dhal, Za, zad and zoe are represented by Z Thus only two sounds are retained out of seven sounds This loss is irrepairable unless the Turks return to Arabic script and base their language on at least an elementary knowledge of Arabic as the Persian speaking people have done till recently

Although Persian itself has changed a number of times from the language of the Avesta to its simplest and certainly most beautiful form, which historians of Persian language and literature refer either as Dari or the Post-Islamic Persian, but as a result of the really wonderful love displayed by the Persian for their beautiful language the present form has changed less in one thousand years, as Prof Browne says, than English in three hundred years Still the danger, however, that seems to be lurking there is that if steps are not taken to prevent corruption in pronunciation and deviations from the recognised grammar, this beautiful language, the pride of the Middle East, might cease to be intelligible to the coming generations of Iran and other Persian speaking lands

Let us take the example of Persian in Tajikistan which is written now in Russian script, the ultimate result of which can only be the extinction and destruction of Persian in Tajikistan As the younger generation of the Tajiks cannot read Persian in Arabic script they have been cut off from the original sources of Persian literature which it has not been possible so far to publish in the Russian script Unable to read the Arabic script they have lost their original cultural moorings and no cultural co-operation is possible with other Persian speaking lands With the adoption of the Russian script for writing Persian Russian words are finding their way in ever increasing number which will ultimately change the very face of the Tajik Persian and will make the language deviate farther and farther from the original speech so that

stand Spanish unless he studies it and the vice-versa

The example of Arabic also should serve as a warning to us, the lovers of Persian The Arabs after the early Abbasid rulers did not take any care to prevent deviations in pronunciation and grammar with the consequences that spoken Arabic is now sadly divided into at least two dozen dialects, as unintelligible to the speakers of other dialects as are foreign languages. Needless to say that a Moroccan won't understand what a Syrian says and vice-versa They are unfortunately still taking no care to preserve their language, and the ultimate fate of their language can better be imagined than described

Another example which I can quote in support of my contention that due care must be taken to preserve the pronunciation of Persian, is that of Turkish which has lost several sounds like Qaf, Kha and Ghain replacing than by Kaf, Ha and Gaf respectively

(i) Kaf has replaced Qaf e g	Oqumaq	has become	Okumak
	Qoyun	,, ,,	Kuyun
	Chaqmaq	,, ,,	Chakmak
	Chaqu	,, ,,	Chaku
(ii) Ha ,, ,, Kha ,,	Tarikh	,, ,,	Tarih
	Khalid	,, ,,	Halid
	Khan	,, ,,	Han
	Khanam	,, ,,	Hanam
(iii) Gaf ,, , Ghain ,,	Ghaliban	,, ,,	Galiban
	Ghalib	,, ,,	Galib
	Dagh	,, ,,	Da

*(Pease see **Teach Yourself Turkish**)*

The Turks did not make any effort to check these deviations when they appeared, as they were mostly a military race and did not care much for things cultural, with the result that Turkish spoken in Anatolia is widely different from the original Turanian speech as we find it in the writings of authors like Mir Shir Ali Nawai and Babur, etc

On Preserving Persian Language

Mr. A. L. S. AL-HINDI

Admittedly Persian is one of the sweetest and most expressive and copious languages of the world and hence has to be preserved and handed over to the coming generations as a precious legacy But unfortunately certain forces and tendencies threaten this beautiful language with extinction In order not to tax the patience of my learned audiance I want to be utterly btief and beg to state two basic factors if not checked in time which ultimately so completely change the form of the language as to turn it entirely into a different language which cannot be followed by the speakers of the original language

Firstly, the history of languages shows that when the speakers of a certain language begin to deviate just a little in the first stage from the standard and recognised pronunciation, though this change usually passes unnoticed, but as time goes on deviations from the original pronunciation goes on till the language assumes a new form Secondly as a result of frequent contacts with foreign nations, the grammar of a language also begins deviating little by little till the olo language gives way to new languages The history of the Latin language can be cited here This language appeared in the limelight of history and then, as a result of the two phenomena referred to above, gave birth to five different languages which have many things in common but one of these languages cannot be underhood by the speakers of another sister language unless studied properly For instance, though Italian, French, Spanish, Portuguese and Romanian languages are all derived from Latin, but an Italian cannot under-

particular will have to study this problem with all the sympathies at their command and find out some via media to save the situation

I would like to draw the attention of the Persian scholars present here, to note that Persian was taught in the High Schools for 4 years i e , from 8th to 11th standards in the old setup In four years a student came up to the level of understanding Persian prose and poetry to a large extent If the same argument is stretched ahead, a suggestion could be made that Persian could be taught to students who come to he college without any particular background of Persian And these students who come to the college are of more matured mind compared to the High School students If this argument is accepted, at the college level, these students can be taught in three years For this purpose our Boards of Studies in Persian will have to think seriously and form a new curriculam of studies in Persian Help, of course, could be taken, while forming such curriculam, from the Boards of Studies in Russian, German and French languages I am presuming that the Russian and German languages in our universities are being taught at the college level and after graduation, students do come upto the mark of understanding, speaking and writing these languages

Lastly I would say to all my friends present, who are Persian scholars of India, that this is a new challenge before us and I would like to further remind them what we have always made better progress under the challenging circumstances

Persian subject And this situation may not, as I see, arise in the near future

Then for the last two years, the new pattern of education has come into force This pattern is popularly known as 10+2+3 pattern In this pattern, second languages like Sanskrit Ardhamagdhi, Pali, Arabic, etc in general and Persian in particular are affected Students who offer Persian generally belong to the minority language group-Urdu In Maharashtra a student of the minority language has to study Urdu as his mother tongue, Marathi as his State language, Hindi as a national language and English as a International language All these four languages are compulsory After offering these four languages, a student has no place left for the 5th language which in this context in Persian So in the new pattern it has become practically impossible to get students for Persian in the college

Now one has to study the present educational trend of the students Our Universities are producing a huge number of graduates and post-graduates in the different disciplines every year After coming out of the colleges, with their degrees, they do not have openings outside Unemployment problem is reaching its zenith So job-oriented education is the cry of the day Most of the students, after S S C results, go for technical education, secondly they join the science side, third preference is given to commerce faculty Thus the cream of the student population goes out The remaining students who cannot get into the above mentioned faculties, due to their marks obtained, join the Arts Faculty So it can be seen that the Arts Faculty gets the residue Now, out of their residue, we teachers of Persian will have to attract students towards learning Persian There will be the students who will have practically no background of Persian They will only have all the words of Persian, which they have learnt in Urdu upto their S S C examination

So authorities in the Centre and our Universities in

Integrated Degree Caurse For this subject there was a wide choice here. One could choose from Addl. English, Urdu, Hindi, Marathi, Sanskrit, Pali, Ardhhmagdhi and Persian. Due to this vast choices, very few students offered Persian To give a particular example, this year 92 students offered Persian at First Year i e. B.A Part I examination in the Poona University But most of the students were Irani stud ents at present studying in the Poona University

Then we come to the second year B A Course Here one had to offer three general papers of 200 marks each Students, thus, could offer Persian, Urdu and any other subject from Humanities In the third year one of the subjects of second year had to be offered for the special study Here a student had to study 4 papers of 100 marks each

Marks obtained in second year and third year B A were totally considered for the result of the degree examinations Thus students who offered Urdu and Persian at the seco nd Year level and Persian for the special study at the third year could score well and could obtain a good class in the degree examination This was a good incentive

For the M A. degree examination Persian was generally offered as a subordinate subject of 200 marks

But now we have a new University Act, which is being implemented from the last two years In this new University Act, one clause says that unless there are 10 students offering a subject recognition could not be given to the class If this clause is enforced in all its seriousness, I have a great doubt, if any college in all the five Universities of Maharashtra, will be in a pos ition to run a single class A single class may just be possible in some one college of the Bombay University

But still there is a ray of hope As usual all the Universties of Maharashtra will just overlook the clause and allow the existing classes to continue. The question will arise in case some new college asks for a new affiliation of the

2 Sangameshwar College, Sholapur.

4 Marathwada University

1. Govt College, Aurangabad
2. Maulana Azad College, Aurangabad
3. Balbhim College, Bhir
4. Nangun College, Bhir
5. M U College, Udgir
6. Yeshwant Mahavidyalaya, Nanded

5 Nagpur University

1. Nagpur Maha Vidyalaya, Nagpur (Old Morris College)
2. Vidarbh Mahavidyalaya, Amravati (Govt Post-Graduate College)
3. L A D College, Nagpur.
4. Lahoti Mahavidyalaya, Amravati
5. Mungbaji Mahraj Mahavidyalaya, Darwah (Yeotmal)
6. G S College, Khamgaon
7. S K K College, Jalgaon-Jamod (Buldhana)

Thus it could be seen that 41 colleges in Maharashtra are teaching Persian today

Who learns Persian ? In the Universities of Maharashtra, the medium of instruction is English or Marathi, with an exceptian to Nagpur University, where there is Hindi medium also There are people of minority languages We have approximately 10% Urdu speaking population Those who like can get their education through Urdu medium schools upto the S S C level There are some cases of Parsis, Christians and Sindhis offering Persian as second language

Courses Offered

In the old set up, we had Pre-degree or Pre-University class, and then came First year, Second year and Third year of the Integrated Degree Course A student could offer Persian as a second language in the P.D. or P U C class Then he could take Persian in the First year of the

Now it would be seen as to how many colleges affiliated to these Universities teach Persian

1. Bombay University

The following colleges have the Persian departments

1 University Department, Bombay
2 Ismail Yusuf College, Bombay.
3 St. Xavier's College, Bombay.
4 Maharashtra College, Bombay
5 Burhani College, Bombay
6 Sofaya College, Bombay
7 K C College, Bombay
8 Dayanand College, Bombay
9 Somaya College, Bombay
10 Sidharth College, Bombay
11 National College, Bombay
12 Kalyan College, Kalyan
13 Datar College, Chiplem
14 Gogate College, Ratangiri.
15 Baba Saheb Ambedkar College, Mahad
16. Bhiwandi College, Bhiwandi.

2. Poona University :

1 Narosjee Wadia College, Poona-1
2 Anjumane Khairul Islam Poona College of Arts, Commerce and Science
3. Ahmednagar College, Ahmednagar
4 M S G College, Malegaon
5 City College, Malegaon
6 S S V P. College, Dhulia
7 Mulji Jetha College, Jalgaon
8 Pratap College, Amalner
9 Yeola College, Yeola.
10 New College, Nasik.

3 Shivaji University.

1 Dayanand College, Sholapur.

the last Maratha Peshwa Bajiro II was defeated by the British rule From the beginning till the end of Maratha period, the process of teaching and learning Persian went on

In the British regime, three universities Bombay, Calcutta and Madras were started in India. These are the oldest universities of our country

Maharashtra, from the beginning, was under Bombay University Persian Department was the flourishing department of the Bombay University from its inception Galaxy of intellectuals have come out of the Bombay Univessity in the last 150 years Khan Bahadur Prof Abdul Kader Sarfaraz IES, Prof Abdul Ghani, Prof Lokkandwala, Prof Daud Pota, Prof Mantvi, Dr Ziauddin Desai, Prof Dastagir Shihab are some of the renowned personalities who could be mentioned here Till the second world war Sindh, Gujarat, Maharashtra and Karnatak were under Bombay University

After Independence, Gujarat and Karnatak were seperated Then in 1948 Poona University was established In 1950 Marathwada University came in Nagpur University was of course there from 1926 In about 1962 Shivaji University was established The present situation of the universities of Maharashtra is as follows

1 Bombay University covers up Greater Bombay and districts of Goa, Thana, Kolaba and Ratnagiri

2 Poona University has the following districts : Poona, Ahmednagar, Nasik, Dhulia and Jalgaon

3 Shivaji University has Kolhapur, Sangli, Satara and Sholapur districts

4 Marathwada University has Aurangabad, Bhir, Osmanabad, Parbhani and Nanded

5 Nagpur University is the biggest University having eight districts of Nagpur, Wardha, Chandrapur, Amravati Buldhana, Yeotmal, Bhandara and Akola.

wrote Seh-Nasr, a prologue to Naurasnama of Ibrahim Adil Shah II The prose of Zuhuri was of unique type in the existing Persian language then Abdur-Rahim Khan-e-Khanan tried his best by offering huge fortunes to Zuhuri to induce him to join the court of Akbar, the Great at Delhi, but Mulla Nuruddin Zuhuri, who was a very staunch Shia, did not accept the invitation and offer, and did not go and join the Sunni court of Akbar It became a prestige issue, and Abul Fazl, who was the Secretary of State of Akbar, the Great, and one of the best Persian prose writers of the time, tried his best to produce ornate prose, a bit superior to that of Zuhuri But the students and scholars of Persian literature know very well, that Abul Fazl did write the best prose, but in comparison could never equal Zuhuri Mulla Nuruddin Zuhuri was not only a prose writer, but was one of the best poets of Persian language He wrote his Saqinama at Ahmednagar He was not properly rewarded by the King On getting offended he distributed the royal remuneration amongst the servants of the Hammam and went to Bijapur, where he married the daughter of Malik Qummi, the poet-laureate of Bijapur and lived in peace till the end

To come back to teaching of Persian in the State of Maharashtra, I would like to point out that there were centres of learning established in the big town of Maharashtra. In Ahmednagar there was a madrasa Another one was at Junner, Dist Poona Junner is the birth place of Shivaji, who was born there in 1627 A D and is the founder of Maratha rule in Maharashtra Aurangabad, Bulapur and Elichpur had their own centres

Maharashtra was under Muslim rule from the beginning of the 14th century, i e., from 1298 A.D when Malik Kafur conquered it for Alauddin Khilji It continued to be so upto 1707 A.D. when Aurangazeb expired at Ahmednagar From the beginning of the 18th century till the beginning of the 19th century, it was under Marathas In 1808 A D

Study of Persian Language in Maharashtra in the Present Situation

Prof. Abdul Karim

The state of Maharashtra includes a large portion of the Deccan Plateau Similarly it covers up a major portion of the Deccan, which is generally referred to in the history and literature of the past Study of Persian language has started in this state with the advent of Alauddin Khilji and his conquest in 1292 A D. of Deogiri, which at present is Daulatabad in the District of Aurangabad When the Yadav king refused to pay the agreed annual ransom to Alauddin Khilji, Malik Kafur, his army commander, invaded the State, in 1298A D , and after a furious battle became victorious The members of the ruling Yadav dynasty were put to an end and the administration of the State was taken over by Malik Kafur. Khiljis and their army personnel spoke Persian All the administrative officers spoke Persian Thus was the birth of Persian in Maharashtra Persian became the official language of the State

From the beginning of the 14th Century, Persian language had its full sway over Maharashtra As a natural consequence Persian literature had its place in the State Many famous poets, historians and literateurs came to Maharashtra and produced literature here. To mention a few of them, it would suffice to add that twenty three histories in Persian language are written here. Tarikh-e-Ferishta, *Burhan-e-Ma'asir, Tarikh-e-Shihabi and Tarikh-e-Sulaimani, etc. are some of the names. Mulla Nuruddin Zuhuri* here

ter of Education, Government of West Bengal to reconsider the problems of Persian and other classical languages and their re-constitution at the West Bengal Board of Secondary Examinations In this connection arrangements are being made to send a deputation consisting of the Calcutta University Heads of the Departments of Persian, Arabic, Hindi, Pali, Sanskrit and others to meet the Minister of Education and to discuss with him the problems of classical languages Persian, Arabic, Pali, Sanskrit in order to re-instate them as compulsory subjects at school level examinations

Since the study of Persian in West Bengal due to the decision of the West Bengal Board of Secondary Education has become a vexed problem for the students of the linguistic minority group, I suggest that at this seminar (held at Jawaharlal Nehru University) resolutions concerning the problems be adopted and the Union Minister of Education, the Minister of Education of the State and the West Bengal Board of Secondary Education be approached to revise their decision with regard to Persian studies in the state on the line of facilities provided in the neighbouring state of Bihar in order to reinstate Persian and maintain justice to the legitimate claims of a section of people belonging to the linguistic minority group in the state

(For details of the symposium please see *INDO-IRANICA*, Calcutta, Pahlavi Number, Vol XXIX, Nos 1–4, 1976 pp 119-128)

Following this symposium, a deputation with the above resolutions, on behalf of the Iran Society, called on Shri Mrityunjoy Banerjee, Minister of Education, West Bengal He was courteous in his talk to have a look into the matter but the result is yet to be known

We are glad to note that in connection with Persian studies in the state of Bihar, the Government of Bihar has taken recently a decision which is encouraging Extracts of the decision taken by the Govt of Bihar after a careful consideration of the whole problem and announced by Information and Public Relation Department of the state on 20 11 1976 are reproduced hereunder

Training

"Similarly the number of seats reserved for training of teachers in Arabic, Persian has been increased from 25 to 50 and not only teachers of Arabic and Persian of general schools but also the teachers of these subjects of Madrasa have been made eligible for receiving this training

Secondary Schools ·

Like Sanskrit, Arabic and Persian have also been made compulsory subjects for classics for teaching in Class X and Class XI As such a Muslim student will now take Urdu and Persian/Arabic as compulsory subjects for the Matriculation examination

Madrasas :

The syllabus for teaching in Madrasas relating to Arabic and Persian has been revised and the long-felt demand has been fulfilled providing for teaching of humanities, mathematics and science subjects also "

Since January, 1977, initiatives by the Indo-Persian Academy, Calcutta, have been taken to approach the Minis-

Secondary Education of 1974, such students be allowed to combine Persian with their vernacular in the first languages provided Persian is taught to them from Class VI to Class X and 25 per cent of the marks are allotted to Persian and the rest 75 per cent to the vernacular in view of the fact that Persian is a great cultural heritage of India and many rare gems of human knowledge lie enshrined in it. This symposium is further of the opinion that the same facility be extended to other classical languages to be combined with the vernaculars other than Bengali and English in view of the importance of these classical languages

III This symposium feels that in order to check further decline of Persian studies in West Bengal and to *revive interest* among the people *in this* respect, the following steps be taken :

(a) The Government of West Bengal be requested to make arrangements for teaching Persian in those schools and colleges where there is demand for it by at least 10 students

(b) Arrangements for posting teachers of Persian in schools and colleges be made promptly whenever there is any permanent or temporary vacancy

(g) The Government of West Bengal and India be requested to award scholarships and stipends for the study of Persian and research work in the subject

V This symposium requests the Government of West Bengal and India to take steps to safeguard and preserve the old manuscripts and rare books lying in private possessions and libraries as far as practicable so that these important documents may be saved from extinction

proper attention and the legitimate rights of a linguistic minority group should not be ignored.

In this connection, I would like to mention that the Asutosh Museum of Indian Art, Calcutta University, arranged a Seminar-Workshop on February, 12-15, 1976 on "18th Century India" At the seminar, the Present writer read a paper in which reference to the neglecting attitude of the Government of West Bengal towards the study of Persian at school level was made In this connection he first made a mention of the above deputation which called on the Chief Minister of West Bengal He, then, made an appeal to the Chief Minister, to the Education Minister and to the West Bengal Board of Secondary Education to look into the matter and re-instate Persian as a third language at Secondary Board Examinations, so that the grievances of the linguistic minority group may be redressed But it is a matter of great concern, that no action, in this context, has yet been taken by the authority concerned

It may also be noted that after a few days, a Symposium on the "Promotion of Persian Studies in West Bengal" was organised by the Iran Society, Calcutta It continued for three days--from May 7 to 9, 1976 In this symposium, scholars from different states of India participated and presented their papers The symposium was inaugurated by Shri Siddharta Shankar Ray, (the then) Chief Minister of West Bengal At the concluding session of the symposium several resolutions were unanimously adopted and were submitted to authorities concerned Extracts of a few important resolutions are presented here

I This symposium recommends to the West Bengal Board of Secondary Education that in order to enable the students having vernaculars other than Bengali and English who have been deprived of opportunity to learn Persian as a third language in accordance with the re-organised pattern of the

It is interesting to note that most of the modern Indian languages like Urdu, Bengali, Hindi, Oriya, Assamese, Punjabi, Gujrati, Marathi, Sindhi, etc. have tremendous Persian influence on them Those scholars who have made researches on linguistic and philological aspects of these languages are well aware of the fact that Persian has penetrated to the core of the above languages. Some scholars are of the opinion that the impact of Persian on them is such that a scholar cannot be said to be accomplished in these languages without knowing Persian According to them, knowledge of Persian is a must for research purposes But it is unfortunate that some of our modern educationists and those who are at the helm of affairs do not give importance to Persian for reasons known to them and their attitude towards the study of Persian is discouraging in spite of their knowing the fact that Persian is a great link to maintain cultural relations with Iran and Afghanistan which are our next door neighbours, and since ancient days we have blood relations and friendly ties with them The most glaring example of this ignoring attitude is the recent decision taken by the West Bengal Board of Secondary Education which badly affects the study of Persian in West Bengal If this decision of the Board is acted upon, a section of people belonging to the linguistic minority group will have to suffer on account of their being deprived of their legitimate rights of studying Persian as the third language at the Secondary School Examinations In this connection it will not be out of place if mention be made of a deputation which, some days back, called on the (former) Chief Minister of West Bengal, Shri Siddharta Shankar Ray and expressed their grievances to him He was very sympathetic but so far as their grievances were concerned, no action was promised It seems to be unfortunate that enlightened people sometimes do not realise that the study of a language like Persian, which is very close to Bengali and co-related with Sanskrit, and which has been for centuries, a vital force in building up unity in diversity, should be given

Persian was learnt with great enthusiasm upto the first quarter of the 20th century. Persian literature produced in the 18th century India created an atmosphere favourable to a composit culture and good-will based on unity in diversity as Urdu literature in the 19th century was a force which formed a society blended with communal as well as cultural harmony on all India basis If the Persian literature of the period is extensively surveyed, a complete history of the Hindu-Muslim composit culture and cultural unity is possible to be devised It is not wholly correct to say that the fall of the Mughals brought Persian to a standstill and disasterous position. Persian was, no doubt, deprived of the generous patronage extended by the Mughals, yet the progress of Persian continued in the 18th century on the initiatives taken by petty rulers, Subedars, Sub-subedars, Nawwabs, Zamindars, and individvals in provinces The towns and cities in the provinces like Murshidabad, Azimabad, Allahabad, Lucknow, Sarhind and others were great centres of Persian learning. From the early centuries, the Indian environment for Persian was completely different from that of Iran When Persian travelled to India, it could not maintain its domestic purity It was in the process of being Indianised, and with the passage of time, it had to reconcile with Indian environment and climate The local Indian cultures made a headway impact on Persian and later on the Indianised Persian literature produced in the Indian environment was called Indo-Persian which gave birth to a new style called *Sabk-i-Hindi* or the Indian style of Persian poetry The local cultural impact on Indo-Persian literature produced in the 18th century was much extensive If a comprehensive study of the 18th century Indo-Persian literature be taken in hand, an overall panorama of the different aspects of Indian life, including Indian culture, Indian art, Indian trade, Indian daily social and literary activities, techniques, home industries, customs and manners, rites and rituals, glimpses of festivals, etc may easily be formed.

maintained in Persian, and most of the official and private documents of national importance preserved in national archives, museums and libraries, are in Persian. Under the circumstances, no research on medieval India can be said to be original, reliable and free from lacunas, without going deep into the original sources which are mainly in Persian

The eminent historians like Ishwari Prasad, Sir Jadunath Sarkar, Dr. Tara Chand and Prof Mohd. Habib. all were scholars of Persian. In this respect, Sri K Kapadia, in his review on the book 'Making of a Princely Historian', published in the Sunday Amrita Bazar Patrika, dated January 11, 1976 (P 10) speaks of Sir Jadunath Sarkar thus :—

> "Sir Jadunath was totally dedicated to the cause of History, ferreting historical truth from original documents and manuscripts, and not merely form translations His mastery over seven languages, Persian being one of them, helped him to get at the source material which was mainly in Persian and which he felt was the most authentic. His biography on Aurangzeb in five volumes, which was his life's work and a master piece, was based on original Persian manuscripts To have knowledge of these languages is a valuable lesson for students of history today "

The death of Aurangzeb in 1707 was a turning point in the history of India Soon after his death, many changes and new developments emerged as a result of the confusion and chaos that prevailed on the political situation of the country The centre had already grown weak and had no control over the centrifugal forces which were tending to disintegrate the administration and the country But, as the people were accustomed to old norms and traditions, it was not so easy for the disruptive elements to bring sudden changes in the affairs of the country or in the old pattern of social, cultural and academic life We, therefore, find that the study of Persian continued for more than a century without being much interrupted In most of the provinces

Badaon while the latter belonged to Sunām, situated in the vicinity of Patiala The two great mystic poets, Khwaja Hasan Dehlavi and Amir Khusrau Dehlavi, whose contributions to the development of Persian language and literature are immense, appeared on the scene in succession to the above noted Persian poets of Indian origin in pre-Mughal days We find the range of Persian literature produced during the pre-Mughal period, so vast that a mere glance over it may not be enough to throw sufficient light on the subject It demands by itself a separate paper to cover all the aspects of the subject, which is beyond the scope of the present paper

The Mughal period was a hay-day for Persian literature in India Babur, Humayun, Kamran Mirza, Jahangir, Dara Shikoh, Aurangzeb and other Mughal princes were themselves great literary figures and they were generous enough to patronise the development of Persian language and litrature. The great Mughal Emperor Akbar, with the consolidation of his power and expansion of his territory, gave impetus to the spread of Persian learning all over India Under the Mughal patronage the Hindus and the Muslims made joint efforts to strengthen the cause of the development of Persian which made an epoch in the history of learning in India But soon after the downfall of the Mughals, which is synchronous with the establishment of the British rule in firm footing in India, the development of Persian studies, which was the result of Hindu-Muslim collaboration and unity, received a severe blow, the wound of which could never be healed up. Bengal, which was a nerve-centre of Persian studies ceased to continue Persian as its official language in 1836.

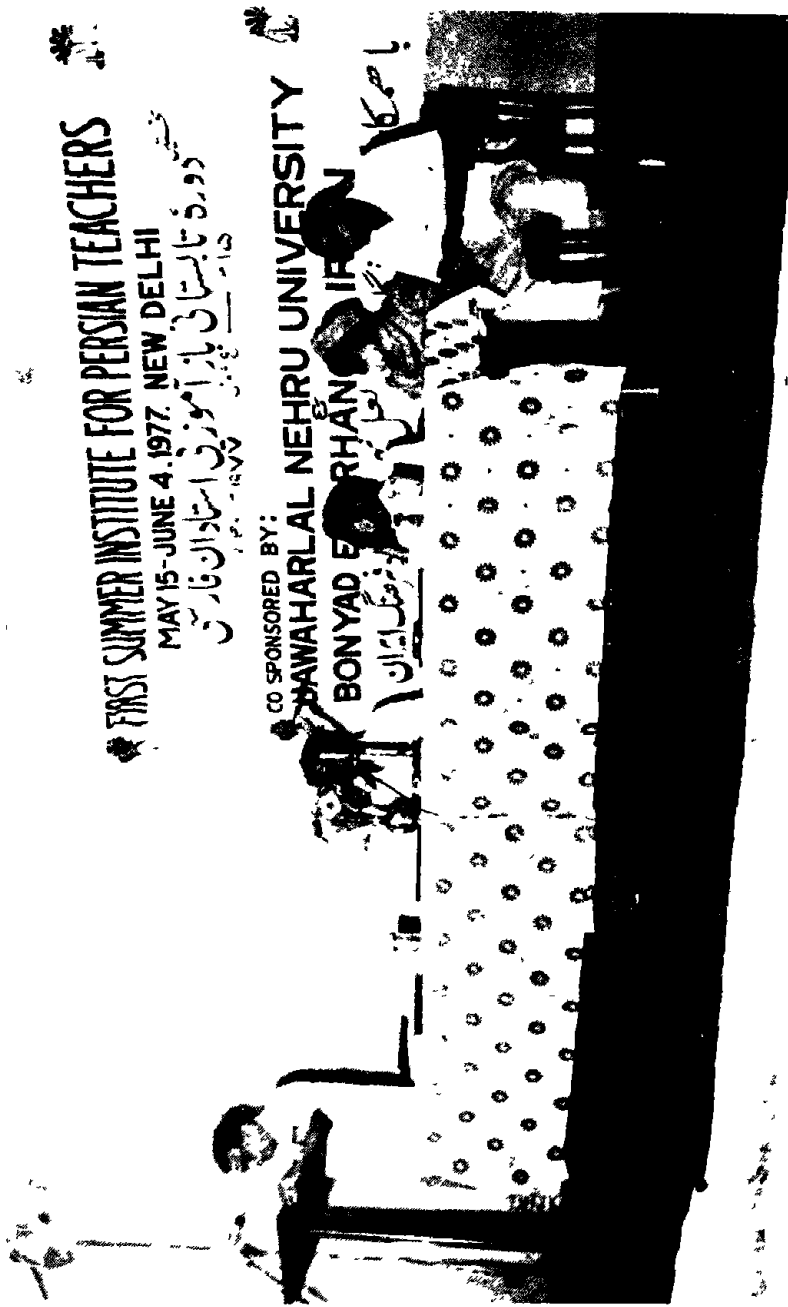
But so far as the importance of Persian studies, in modern India is concerned, there are some vital points to be taken into consideration Since, for several centuries, Persian had been the court language of India, all official records historical, commercial, economic, industrial, social and cultural were

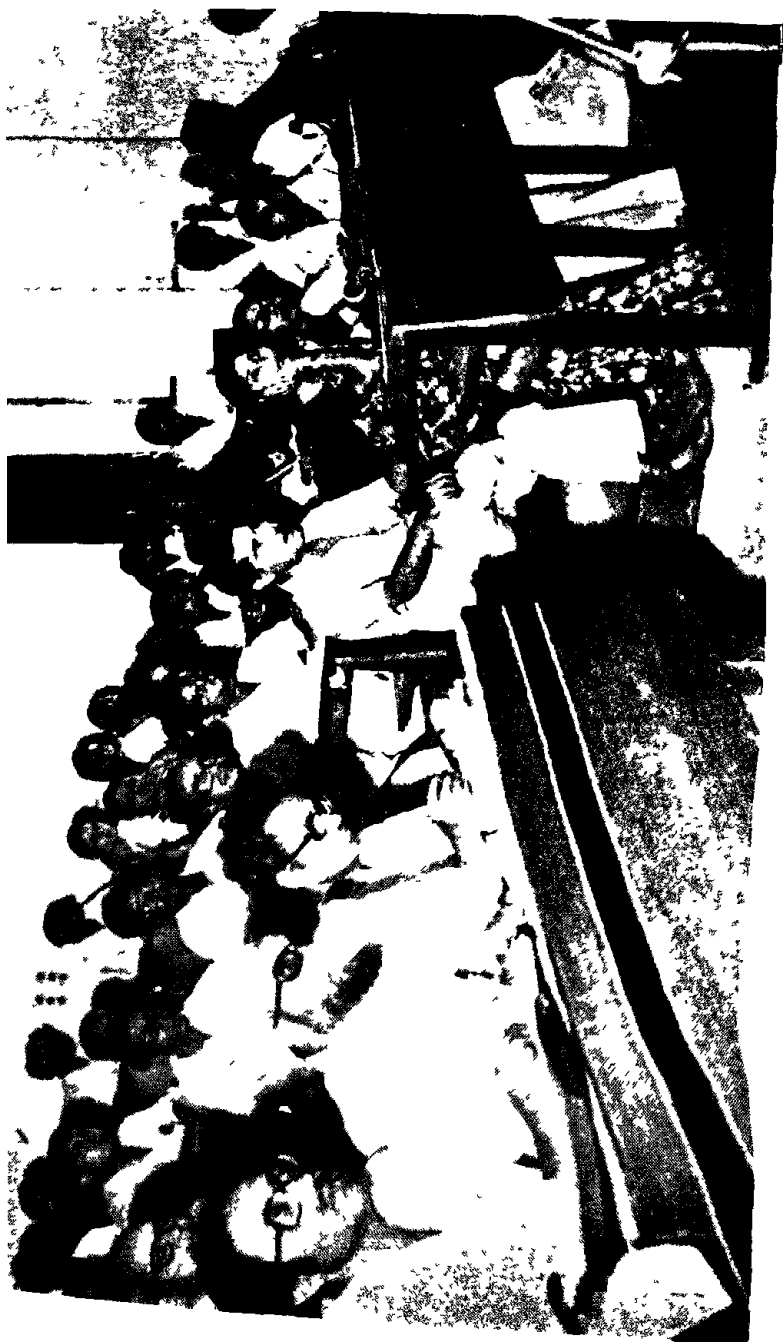
The Importance of Indo-Persian Literature and the present problems of Persian studies in West Bengal

Prof. ATA KARIM BURKE

The study of Persian in India has a long history behind it It commences with the arrival of Muslim adventurers on Indian soil Abul Faraj Runi and Mas'ud bin Sa'd Salmān are considered to be the first two great Persian poets of Indian origin Their life and works have already been published from Iran Mas'ud Salman is said to have left behind three collections of his poems in Persian, Arabic and Hindi But his Arabic and Hindi Diwans unfortunately seem to have been lost Before these two great poets of Indian origin, mention of another Persian poet of Indian origin Abu Abdullah Nokati has also been made in Persian *Tazkerahs* (biographical memoirs), but we have no knowledge about him except that he was a native of Lahore and lived in the time of Sultan Mas'ud of Ghazna When Delhi was made the capital of Muslim rulers in India, the city of Ghazna lost its former glory and became deserted Consequently, the dignitaries, the intellectuals and the enlightened class of people migrated from Ghazna to Delhi which was then turned into a big centre of learning One of the eminent literateurs in those days was Tajuddin, a Persian poet of Indian origin He was a native of Delhi where he lived during the reign of Sultan Iltutmish. Other two Persian poets of Indian origin, whose records are available, were Shahabuddin, known as Shahab Mihmera and Tuti-e-Sokwanwar Fazlullah 'Amid*. The former was a native of

* For a detailed account of 'Amid, see Prof Nazir Ahmad's article—"Amid Loiki, A Seventh Century Persian Poet"—*Indo-Iranian Studies*, New Delhi, 1977, pp.1-33 See also Prof Abidi's article, p 49.

Prof P N. Khanlari inaugurating the First Conference of All India Persian Teachers

Prof B D Nag Chaudhuri Vice Chancellor Jawaharlal Nehru University addressing the valedictory function

Mr Saidi presenting the gift of Persian books to a participant.

A view of the participants with Mr Saidi in the centre

Mr A. A. Saidi (extreme right) showing the books published by Bonyad to Shri P. C. Chunder (extreme left) Union Minister of Education & Social Welfare

A section of the audience at the inaugural function held at Azad Bhawan, New Delhi

Prof P C Chunder inaugurating the First Summer Institute for Persian Teachers

Prof P N Khanlari (right) arriving to preside over the inaugural function of the Summer Institute for Persian Teachers.

always stood for the supreme cause of universal humanism and brotherhood What Sa'di has said in *Gulistân* has probably no parallel in the world literature

Bani adam a'za-e yek dirg-and

ke dar āfrinish ze yek jauhar-and

(All human beings are essentially one to me, and they are like different limbs of a single body)

It must be recorded with a sense of pride that India has played a dynamic role in the development of Persian language and literature For about 800 years Persian has been the official language of this country and the majority of the documents pertaining to the medieval India is preserved in this language Indian writers and poets have produced thousands of books in Persian, and in some fields of Persian literature, for instance, lexicography and grammar, their works command supreme value Poets like Khusrau, Bedil, Faizi and Ghalib have enriched Persian poetry We in India have played equal role in the refinement and culture of Persian language

I am grateful to Professor Khanlari, one of the most distinguished academicians of Iran, and the Director-General of the Iranian Culture Foundation for his interest in this institute In spite of his heavy engagements, he was kind enough to find time and fly to India to preside over the inaugural function of this institute

We are particularly grateful to Dr P C Chunder, our Union Minister of Education for giving his time and encouragement We consider his presence here not only a token of the good relations between our two countries but also of his personal interest as a historian in the culture and history of our two lands

This is a beginning, I hope, of continued co-operation in the study of language and culture between Iran and India

Welcome Address

Prof. B.D. Nag Chaudhuri, Vice-Chancellor.

Jawaharlal Nehru University

I have great pleasure to welcome the distinguished scholars and teachers of Persian to the First Summer Institute for Persian Teachers organised by Jawaharlal Nehru University in collaboration with the Iranian Culture Foundation It is indeed a happy coincidence that the two great centres of learning and research i e Jawaharlal Nehru University and the Iranian Culture Foundation are collaborating in organising this Institute, the first of its kind to be held in India

Jawaharlal Nehru University has always attached great significance to the uninhibited and full-fledged growth of all the disciplines Its School of Languages is one of the first faculties in Indian universities which imparts instructions in all the major languages of Asia, Africa and Europe Persian forms a very important department of the faculty and the members of this department have evinced keen interest in exploring new means and methods for improving the methods of teaching Persian.

It is a matter of satisfaction that by organising the Summer Institute in Persian, Jawaharlal Nehru University has led the way as it has been trying to do in other disciplines.

Persian language is one of the rich languages of the world Its cultural influence spreads from the eastern shore of the Mediterranean to the borders of Burma and the farthest points of Uzbekistad and Turkistan in Central Asia Persian literature and especially Persian poetry vibrates with deep sentiments of love and affection. Persian poets have

cultural ties between our two ancient lands It is also an invaluable service in strengthening our spiritual ties Your precious efforts, we must say, are deeply appreciated by us

I wish you, companions of culture and virtue, success, and hope that our ties, by virtue of our common heritage, will be everlasting

(May 16, 1977)

were born in India to keep the torch of Persian poetry aflame On the other hand, as the fame of Sa'di spread to the four corners of the world, his contemporaries, Amir Khusrau and Hasan Dehlavi became deeply inspired by his poetry The mystic voice of Shah Ne'matullah Vali of Kerman seems to be vibrating with the spiritual appeal of Khwaja Nizāmuddin Auliya of Delhi

In the present century, when literary research has taken a new turn, Shibli Nomani compiled *Shi'r-ul-'Ajam* in which he made a thorough analysis of Persian poetry carrying as much weight as the research work of any Iranian scholar It is now widely acknowledged that the style of Indian poetry has as large a share in enriching Persian literature as do the Khurāsāni and the Iraqi style The distinguished position occupied by Faizi, Bedil, Ghalib, Raja Manohar and Chandarbhan Brahman in the realm of Persian poetry is equal to the esteemed status of Jalāluddin Balkhi, Khaqāni, Sanā'i Ghaznavi In fact, for many reasons Persian literature is a common bond between us Iranians and you Indians, and a valuable indivisible cultural heritage

Your learned ancestors have a large and undeniable part in the development and expansion of the Persian language and literature by compiling dictionaries, biographies, histories, literary books, anthologies, by producing worthwhile research works and, eventually, by publishing and printing more than two thousand books in Persian

During the past millenium, the Persian language has permeated into the Indian culture, to the extent that the knowledge of the Persian language seems to be a pre-requisite for those engaged in scholarly research on Indian language and literature

The efforts that you distinguished Indians are making in the task of teaching the Persian language are, in fact, blissful means of recognizing the roots of your own language and sharpening the consciousness of the existence of deeply rooted

Message

of

HER IMPERIAL MAJESTY SHAHBANOU FARAH PAHLAVI

Honorary President of Bonyad-e Farhang-e-Iran

I am delighted to learn that the First Summer Institute for Professors and Teachers of the Persian language is to be convened in New Delhi, with the co-operation of Jawaharlal Nehru University and Bonyad-e-Farhang-e-Iran

The spiritual relations between Iran and the sub-continent of India, and the exchange of ideas and culture between the two nations are widely known Among the present nations of the world, there are probably few whose spiritual and cultural ties are as all-embracing and as lasting as that of Iran and India The relationship is probably best described as "extra-historical" and penetrates deeply into the mythologies of the two nations, intermingling them to the point of inseparability

During the past millenium, the writers and thinkers of both nations have, under the influence of the Persian language, come to produce closely similar works, and the scholars of the two nations have strived jointly to found and raise the exalted edifice of the Persian literature — a timeless literature considered to be one of the most resplendent manifestations of man's talent and genius.

For centuries, the land of India has been a fostering home for the Persian language and literature, and the endeavours of Indian scholars and intellectuals for the growth and development of the Persian language and literature are widely known and acknowledged.

Soon after Firdausi Tusi, the supreme epic poet of Iran passed away, Abul-Faraj Runi and Mas'ud Sa'd Salmān

Editorial

The summer of 1977 will be remembered in the history of Persian studies in India as a golden summer Two very important steps were taken in this summer to promote the cause of Persian studies in India For the first time the Persian teachers of the country serving in various universities, colleges and schools attended the First Conference of All India Persian teachers on May 15 and 16, 1977 The conference was inaugurated by Prof P.N. Khanlari, Director-General, Bonyad-e Farhang-e Iran and was presided by Mr. S M H Burney, formerly Secretary, Ministry of Information and Broadcasting, Govt of India The delegates duly approved the Constitution of the Association and elected the Members of the First Executive Committee of the Association

Secondly the First Summer Institute for the Persian Teachers of India was organised by Jawaharlal Nehru University in collaboration with Bonyad-e Farhang-e Iran, Tehran The Institute was inaugurated by Dr P C. Chunder, Union Minister of Education and Social Welfare, Govt of India It was presided by Prof P N Khanlari The Summer Institute continued for three weeks and was attended by 120 Persian lecturers and teachers from all over the country Some very eminent Persian scholars like Prof Jafar Mahjub and Mr. A A. Saidi from Iran, Prof S Hasan Askari, Prof Syed Hasan and Prof Nazir Ahmed took very active part in the Summer Institute. A detailed report of both the Summer Institute and the First Conference was published in the previous issue of this journal

We have dedicated the present issue of the Bayaz to the First Summer Institute for Persian Teachers Some of the papers presented here deal with the problems of Persian studies in India. It will be seen that the introduction of the 10 + 2 + 3 system has posed a new danger to the study of Persian study at the school level We earnestly hope that necessary amendment will be made in the new system by the Ministry of Education in order to facilitate the study of Persian in India

CONTENTS

Regd No. B—3

Printed by Dr M Yousuf at Jayyed Press, Ballimaran, I
and Published by him on behalf of Anjuman-e-Farsi, I
Ballimaran, Delhi-110006

BAYAZ

QUARTERLY

Volume I.
Nos. 2 & 3 September-December 1977

ANJUMAN-E FARSI
1343, Ballimaran
Delhi-110006.

PRICE : *Rs. 12.00*